Challenging the rules of engagement:

Co-creation of knowledge in the public art museum

Thesis submitted in accordance with the requirements of the University of Chester for the degree of Doctor of Philosophy

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July 2017

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Abstract

This research examined perceptions of knowledge about art in the gallery and explored the potential of co-creation as a possible model with which to genuinely learn with our audience. Data for the study was generated at a gallery I have been based at throughout the period of undertaking the research. Participants were recruited from this gallery from groups implicated in knowledge co-creation: educators, curators, gallery assistants and audience members. Participants took part in a group workshop at the gallery facilitated by an artist educator, designed to provide opportunities to develop new knowledge together. Following the workshop, participants were interviewed and their experiences analysed. Other data generated through the workshop, as well as analysis of organisational documentation, and reflection on my own practice as a gallery educator, have been drawn together through a bricolage approach.

Through analysis of data, I have constructed a situated taxonomy of knowledge types in the gallery and a conceptual model of co-creation. Key paradigms of knowledge have been identified, and the issues associated with the authoritative nature of institutional knowledge presented as a significant barrier to co-creation. Findings indicate that a fundamental shift in the epistemological stance of the gallery is required. A new not-knowing paradigm has been constructed to accommodate models of co-creation shown to be successful in generating a collaborative learning experience, which I have termed ‘learning-with’.

The material being presented for examination is my own work and has not been submitted for an award of this or another HEI except in minor particulars which are explicitly noted in the body of the thesis. Where research pertaining to the thesis was undertaken collaboratively, the nature and extent of my individual contribution has been made explicit.

Acknowledgements

I would like to thank the following people for their support with this research.

Professor Jeff Adams, Dr. Maxine Bristow and Dr. Jayne McKay for their continued guidance and support.

Colleagues at GMAN who so generously gave their time to participate in this research.

Friends and colleagues who have offered moral support, especially in the final stages.

Anne Boultwood for her constant encouragement, words of wisdom and enthusiasm for methodology.

Chris Boultwood for always asking how it was going (even if he regretted it).

My children Sam, Noah and Orla for putting up with so much so patiently and generously.

Finally, my husband John for his unwavering belief in me and his Margaritas.

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Introduction

I have worked within gallery education for twenty years with a range of audiences and galleries, delivering a variety of programmes. This has often involved me facilitating discussion about artwork with audiences in the gallery. As a practitioner in this area for many years, I have witnessed the growing confidence of such groups in developing, articulating, and connecting ideas and making their own meaning about art. However, within the context of the gallery, this has often come round to one simple question at the end of the session, “So what does it *really* mean?” Over the years I have found this ambivalence towards collectively generated knowledge frustrating and intriguing. Exploring this phenomenon became part of the impetus to undertake this research.

The research has been undertaken at the gallery where I currently work. Here there is a vision to co-create and learn with our audience, generating new knowledge together. I have annonymised the gallery, assigning it the fictional name of Gallery of Modern Art in the North (GMAN). Having worked within gallery education for some years, I am familiar with how contemporary gallery education aims to engage and empower the learner through pedagogic models that acknowledge multiple viewpoints and support a process of meaning-making through constructivist and co-constructivist approaches. However, the knowledge generated rarely involves collaboration with the institution, and often remains invisible to those outside of the event. Through my research, I have sought to set up an amplified situation of knowledge co-creation across professional positions and between the institution and its audience to further explore this gap.

This research engages with recent learning and current curatorial developments, and the discourse around integrated practice and pedagogical approaches that are aimed at developing new knowledge about artwork. It explores an ambition towards emancipatory and democratic learning experiences, and yet also highlights the persisting structures and hierarchies of knowledge that problematise such opportunities.

Emerging from community arts practice, the lineage of gallery education encompasses critical pedagogies and emancipatory principles. The pedagogical approaches employed throughout most of the learning programmes at GMAN are

underpinned by philosophies and theories of education that encourage the viewer or participant to engage with the artworks on display through co-constructivist approaches. Whatever the group, sessions in the gallery are designed to facilitate meaning-making and understanding of the objects and practices on display through dialogue and interpretative strategies. GMAN displays international artwork from its own collection, as well as putting on exhibitions of loaned works. The collection displays tend to remain static for a year to 18 months, and are promoted as a chance to access one of the UK's national collections and to have the opportunity to see well–known modern and contemporary works. It is also promoted as a creative learning resource for schools, colleges, and universities who are encouraged to develop their own learning programmes within and through it.

Gallery educational discourse draws on the more established field of museum education with its focus on constructivism (Falk & Dierking, 2000; Hein, 2002; Hooper-Greenhill, 1999), as well as emancipatory community arts practice underpinned by a theoretical base of interpretative philosophy and critical pedagogies (Freire, 2000; Gadamer, 1975; Pringle, 2006a). Research into the nature of learning in museums has developed strong arguments for the effectiveness of constructed knowledge interpreted through individual and personal experiences and shared and tested within communities of learning. Contemporary gallery education also aims to engage and empower the learner through pedagogic models that acknowledge multiple viewpoints, and encourage and support a process of meaning-making through such constructivist methods.

Practice within the exhibition context often involves facilitated interventions with artist educators, who scaffold experiential learning through dialogic and hermeneutic approaches that prioritise constructivist knowledge. Recent research in the field of gallery education has generated significant knowledge and understanding of the role of the artist educator, gallery-based pedagogies, the context of the gallery as a learning environment, and the social impact of gallery learning programmes (Charman, 2011; Charman & Ross, 2006; Fuirer, 2005; Pringle, 2006a; Sekules, 2003). However, this has primarily focused on artist-delivered, facilitated experiences, and the impact of this on constructivist learning and developing young peoples' creative practice. Research into how these kinds of learning experiences

can be supported in non-facilitated *exhibition* environments, and embedded more fundamentally into curatorial practice, is still very limited.

Whilst artists' pedagogies prioritise the critical and reflective role of engagement, the exhibition environment still upholds the authority of the institution and associated hierarchies of knowledge (Bennett, 2013). In recent years, the educational turn in curatorial theory has accommodated pedagogical and participatory art practice, and created opportunities for a range of learning experiences to become more embedded into institutional policy and practice (Bishop, 2006; Cutler, 2010; Kester, 2004; Rogoff, 2008). Calls for a repositioning of the museum in relation to its audience have gathered momentum (Lynch, 2014), and yet there is limited evidence that this happens through curatorial practice (Dewdney, 2013; Mörsch, 2011).

In the delivery of learning programmes in galleries, artists are presented as collaborators and co-learners that encourage dialogic experiences and multiple interpretations. However, this is not necessarily manifested in the self-led negotiation of the gallery space reliant on text based, authoritative interpretation, and traditional aesthetic experiences. Collaborative pedagogies are recognised as having positive benefits for learners (Addison & Burgess, 2003; Hall, 2005), and whilst these are supported widely through facilitated experiences, opportunities for the self-led learner to feel that they are contributing to meaning and the co-creation of knowledge, are less frequently available. With a move towards more self-directed learning at the gallery, the need for more embedded opportunities for the development and visibility of knowledge co-creation is heightened. However, without the support, or indeed validation of the educator, it is arguable that this 'other' knowledge, which is absent within the exhibitionary narrative, is not made visible or even generated at all. In fact, in my experience delivering workshops in the gallery, even within the structure of a facilitated intervention, knowledge generated can be viewed with ambivalence by the learner. These paradigms of knowledge are particularly complex when discussed in relation to meaning-making and modern art, where meaning is arguably more contingent and mutable (Cutler, 2014). Dewdney (2013) highlights the problem of museums acknowledging, making visible, or distributing new knowledge. Sayers(2011) clearly articulates the tensions between the ideological position underpinning gallery education programmes that encourages

co-construction of knowledge and the more authoritative and fixed position of the gallery, constructing the visitor as learning subject.

New practices have developed that embrace recent cultural discourse (Bishop 2006; Dewdney 2013) and move beyond the exhibition format to a practice located in local urgency, providing intellectual, social, and cultural inclusivity. However the hierarchies of knowledge that evolved with the development of the public art museum still persist, and are perpetuated through dominant ideologies of authoritative knowledge within these types of institutional contexts (Bennett, 2013; Pollock, 2007). This is heightened in the case of galleries with a collection which affords them additional authority, as is the case for GMAN and hence the context of this research.

Current pedagogical and participatory curatorial models in favour in many museums of modern and contemporary art invite dialogical experiences and suggest a space for democratic knowledge exchange and shared learning (O'Neill, 2007; O'Neill & Wilson, 2010; Obrist & Bovier, 2008; Smith, 2012). The concept of integrated practice to support this has been introduced through curatorial and gallery education discourse, and structurally many art museums have adopted staffing and roles to adapt to this approach. However, this notion of collaborative or hybrid practice remains a site of tension and division (Mörsch, 2011). Reflection on the experiences of these integrated practices is limited within the literature.

This research proposes to address this gap and explore the tensions and problems identified through my own experiences of gallery education practice. The purpose of the study is to examine perceptions of knowledge and understanding of modern and contemporary artwork in a gallery learning context. A range of positions implicated in new integrated practices are explored, and the impact on experiences of co-creation are considered. The thesis investigates co-creation of new knowledge as a model for learning together across the organisation and between the gallery and its audience: a ‘learning-with’. It develops new ways of thinking about co-creation in relation to knowledge generation, and identifies how these findings can inform gallery practice.

The research questions I am seeking to explore are:

- How do people perceive the constitution, development and value of knowledge about artwork in a gallery context?

- How do people experience co-creation of knowledge?
- How can co-creation be used as a model for generating new knowledge between the gallery and its audience as ‘learning-with’?

Much gallery discourse, whether curatorial or pedagogical, in recent years has prioritised the idea of democratic and equitable approaches. The influence of Freire (2000) and Rancière (1991) in particular, have influenced the theoretical and practical developments of practice in both fields. With this in mind, I have sought a research methodology and design that embeds these ideas. Freire and Rancière share a philosophy of democratic pedagogy that assumes the equity of both teacher and learner. Pelletier (2009) proposes this as a methodological approach which I have adopted in my research design. Given the context I have described, I was keen to involve participants from a range of positions implicated in knowledge exchange and co-creation in the gallery. In the gallery where I am based, as in many other museums and galleries, these positions are curator, educator, visitor experience (gallery) assistant and visitor.

A methodology was sought that would allow for the generation of qualitative data with these key actors. A bricolage approach was undertaken for this study in order to be able to bring together participants’ experiences, my own practice, the institutional approach of GMAN, and literature from a range of related fields. A phenomenographic approach was chosen as part of this bricolage to enable research into the experience of the phenomenon (knowledge exchange and co-creation) from participants’ own perspectives. This approach is ideally suited to educational research that involves examining different experiences of the phenomenon in question (Marton, 1981). It adopts a democratic approach that presents data collectively and acknowledges the perceptions of the researcher. In the case of this study, my own practice is embedded in the field, and such an approach that develops data through dialogue with participants, which can be analysed hermeneutically, allows for this position to be acknowledged and explored.

Participants from a range of groups implicated in co-creation at GMAN were invited to participate in an artist-led gallery workshop in one of the collection displays. Semi-structured interviews were undertaken with each participant and the artist educator who led the session after the workshop. Phenomenographic analysis was

undertaken of transcripts from semi-structured interviews, and sought to discover the qualitatively different ways in which the phenomenon was experienced

Other data that has been gathered for the research consists of organisational documentation that outlines the institutional vision for learning and curatorial programmes, and the ambition and implications for co-creation with audience through both. Analysis has been undertaken of organisational documentation to draw out the ideological positions adopted by the institution with regard to knowledge co-creation and how this is manifested through a persistent hierarchy of the knowledge generated in the gallery. Rather than a more traditional, pure approach to phenomenography, a more critical and hermeneutic representation of findings was undertaken. This framework has been further conceptualised within the discourse of integrated practice to produce findings relevant and productive for further research in the sector.

The role of the public art gallery is one which has shifted since its real conception in the Victorian era from that of educator, regulator of behaviour, and arbiter of taste, to that of the modernist white cube designed around the unfiltered display of abstract artwork, and arguably an elitist and baffling space for many. In more recent years it has evolved into an increasingly interactive, participatory, and often performative platform for ideas.

Simon describes the institution in these contexts as,

> ... a platform that connects different users who act as content creators, distributors, consumers, critics and collaborators … the institution provides opportunities for diverse visitor co-produced experiences … Participatory projects make relationships among staff members, visitors, community participants, and stakeholders more fluid and equitable. They open up new ways for diverse people to express themselves and engage with institutional practice (Simon, 2010, p. 2).

Throughout all these changes, the key players, the institution, the artwork, and the audience have remained the same, although their status, visibility, and indeed function may have shifted. It is the spaces in between that I think Simon describes. Of particular interest to me in my research is the understanding and value of the knowledge generated, developed, and exchanged around the artwork between

professional roles of curator and educator, aligned with institution and audience respectively.

This space is often manifested in exhibition contexts as co-designed displays, or pedagogical environments. The differences and tensions in how this space is conceived and physically presented are often a barrier to a more integrated practice that is the ambition of many galleries, and it is against this backdrop that my research interest has evolved

All of these issues will appear throughout the thesis, although different terminology may be used. The associated values and characteristics of an epistemology determine whether the process of development of knowledge is regarded as learning, meaning-making, or understanding. The concept of justification or authenticity will run through these discussions. Not all of the above perspectives take into account social contexts at play in the development of knowledge. More recent concepts of epistemology have integrated these concerns which will be discussed throughout.

The thesis is set out as follows:

The first part of the thesis demonstrates competing paradigms, whilst the second part looks at how this affects interaction of different types of knowledge, to be able to look at what conditions best support inter-paradigmatic knowledge development and explore co-creation as a model.

Chapter one explores epistemology in relation to the relevant fields of study. It introduces key aspects of justification and the notion of the paradigm as a construct, both of which frame the analysis and discussion of knowledge throughout the thesis. It discusses the relationship between power and knowledge in institutional settings like the public art museum, and introduces some of the issues associated with discussions of epistemology and visual art objects and practice. Chapter two expands on the notion of competing paradigms, presenting this as a lens through which to apply issues introduced in the previous chapter to the specific context of the gallery. Here I explore the relationships between knower and known, and how that is framed pedagogically within the gallery with acknowledgement of the specificity of the artwork. Chapter three situates epistemology within the research context and methodology, and develops discussion of the phenomenographic approach

undertaken and other methods used. Chapter four develops a situated taxonomy of knowledge in the gallery, drawing out the issues of inter-paradigmatic interaction through co-creation.

Chapter five considers the concept of co-creation and how it is used as a practical model for collaboration, exploring key concepts raised in earlier chapters and exploring further the collective knowledge type identified in chapter four. Chapter six explores this in further depth, embedding findings from chapter four about competing knowledge types, and developing a conceptual framework for the co-creation of knowledge in the gallery. Chapter seven relates these findings and the constructed conceptual framework to contemporary practice, exploring what areas of practice and discourse can be drawn on to move beyond and rupture the positions described above, and if co-creation can be adopted as a model to shift this.

This research seeks a model that moves beyond the institutional authority of the public art museum and the pedagogic positions of both emancipatory and participatory paradigms. It aims rather to construct a paradigm in which all are learners together, and all knowledge is acknowledged and valued.

1 Situating epistemology within the context of this research

This chapter provides a methodological basis for the research. It begins with a theoretical exploration of knowledge and how it is situated within the research approach and thesis structure. Key aspects of epistemology pertinent to this study are discussed, namely the concepts of justification and paradigms of knowledge. The institutional context of knowledge in the gallery is explored through theories on power/knowledge constructs, hierarchies of knowledge and associated subjugated or 'othered' forms including those of Foucault (2012), Bourdieu (1984), Said (1979) and Rancière (1991). The particular epistemology of the art object and artistic practice are considered, and paradigms particular to the relevant fields of study proposed. Particular approaches used are discussed in relation to these main concerns and a theoretical structure outlined that provides a framework for the arguments developed through the thesis.

The data brought together in this thesis consist of practice-based experiences, gained over many years working in galleries, as well as that derived from the relevant literature. Data generated specifically for the study itself include field notes and interviews relating to a gallery workshop delivered for representatives of various constituent groups implicated in co-creation of knowledge at the gallery where I am based. Personal meaning maps used to capture participant knowledge of a particular artwork before and after the workshop have also been included. Organisational documentation has also been analysed in relation to other data. In addition, I have drawn on my own contributions to and participation in conferences, seminars and professional development courses focused on exploring the ideas pertinent to this study during the period of undertaking this research. More detailed accounts of these experiences and contributions are included in the appendices of the thesis. The breadth and nature of the data involved are supported by a methodology that foregrounds lived and practice-based experience and implicates my own position in analysis and discussion.

The thesis engages with different fields of knowledge relating to art, education, and museum and gallery studies. In each case, knowledge is explored in epistemological terms, situated within certain paradigms and contrasted through a lens of co-creation. The notion of inter (intra)-paradigmatic encounters is introduced in this chapter and then developed further through discussions of research findings within the specific contexts of the gallery. In order to address how knowledge is valued in different contexts, theories of justification and authenticity have been applied to analysis alongside approaches that both expose and accommodate difference and power within knowledge development. A consideration of authenticity and justification is shown to be key to examining perceptions of knowledge and the implications of how it is defined and understood. Developing this strand of analysis throughout the thesis has allowed me to explore the value systems applied to knowledge and the implications of these on how various contexts and methods of knowledge development are experienced and hierarchised within the particular context of the public art museum.

1.1 Paradigms of knowledge: justification and authenticity

In order to explore the notion of truth and authenticity I have looked to both philosophical perspectives on knowledge and applications of these positions through social science research. Both offer perspectives on knowledge, its construction, development and value, and are helpful in informing the methodological approach but also important to discussions of the object of the study.

In philosophical terms knowledge is considered as having three main different forms; personal, procedural and propositional (Pritchard, 2016). These forms can be described simply as knowledge *of* (or familiarity with), know- *how* and knowledge *about*. They can be developed through direct experience or via knowledge passed on from a trusted source. When applied to real world contexts these forms are sometimes regarded hierarchically (Smith, 1993), with propositional knowledge, often associated with research and scholarly activity, the most esteemed, valued and, in the context of the gallery, sought. In the field of epistemology these knowledge forms are considered in terms of their source, development and validity (Pritchard, 2016). In reference to its validity, traditional epistemology regards

knowledge as centred around three components: justification, truth and belief (Audi, 2010). According to Audi, belief needs to be grounded for something to be accepted as knowledge; to believe something we must believe it is true, but it is not knowledge unless we can justify that belief. Justification is central to how knowledge is valued and accepted (Audi, 2010). The ambivalence, described in the introduction to the thesis, of audiences towards their own knowledge and the impulse towards discovery of 'real' meaning reveals a lack of justification for that knowledge and a desire for an alternative that they feel is true. Different epistemological positions understand and constitute knowledge in different ways, applying alternative criteria to its justification (Pritchard, 2016). Justification is developed internally or externally, and associated with experience, process or the testimony of others (ibid.).

In traditional positions justification is structured around two main perspectives: foundationalism and coherentism (Goldman, 2012). Related theories of justification are inferential, that is, for beliefs to be grounded and hence justifiable they must be supported by another believed truth (ibid.). According to Goldman (2012) foundationalism proposes a solution for this by upholding the idea of 'basic beliefs' which are not inferential and are accepted without justification. Justification happens through correspondence with these beliefs. What problematises this approach is the question of who determines what these foundational beliefs are and how they are shared and imposed. Coherentism provides an alternative perspective that justifies belief through *systems* of belief rather than individual beliefs. In this approach consistency is sought with similar beliefs (ibid.). To be coherent there can be some clashes within these systems but they must not go as far as to contradict one another. Coherence is achieved by belief systems which are supportive of each other and do not jeopardise their role in justification. Within this form of justification comprehensiveness is achieved by an expanded view that takes into account a range of beliefs that increase justification (Goldman, 2012).

More recent postmodern positions have moved beyond these systems rejecting the idea of truth and embracing anti-foundationalism (Buchanan, 2010). These positions seek to challenge and rupture accepted concepts of truth, and are developed in subsequent chapters to support inter-paradigmatic conflict. Contextual and situated justification appears in more socially defined epistemologies, for example feminist

positions. Subsequent chapters will refer back to these concepts of justification in terms of how knowledge is perceived and valued in the gallery context.

The discussion of justification above demonstrates how knowledge can be viewed and valued in different ways with associated belief systems and ontological positions. The notion of paradigms of knowledge is useful to this thesis in that it helps to draw out and situate these differences. It is here that I turn to epistemology within social science discourse. Kuhn was influential in opening up research to more post–empiricist positions through his development of the notion of the paradigm within scientific research in order to acknowledge that research happens within a set of assumptions, perspectives and values (Kuhn, 2012). Guba provides a popular and often default definition of a paradigm as “A basic set of beliefs that guides action, whether of the everyday garden variety or action taken in connection with a disciplined inquiry”(Guba, 1990, p. 17). Although discussed here in terms of research, these ideas are applicable to any consideration of knowledge and in particular within the pedagogised context and interactions of the gallery. In terms of research this basic set of beliefs provides justification of any knowledge generated. Guba acknowledges the difficulties in defining the term, but proposes that “It is important to leave the term in such a problematic limbo, because it is then possible to reshape it as our understanding of its many implications improves. Having the term not cast in stone is intellectually useful” (Ibid p.17). I will discuss these complexities and the usefulness of Guba’s proposition in the context of this research further later in the thesis, but will first introduce some of the paradigms proposed by Guba that relate to this study and associated characteristics of their epistemological positions.

According to Guba, epistemological positions are connected to either realist or idealist ontological stances, and consider knowledge as either pre-existing or constructed by the individual and their experiences. Therefore, research is undertaken by uncovering or discovering knowledge ‘out there’ within an external, realist ontology, or by interpreting or constructing knowledge through ‘lived experience’ within an internal, idealist ontology. Often this is reduced to objective or subjective positions, accommodated within positivist and interpretivist paradigms. It is useful to summarise some of the key characteristics of these paradigms at this point in order to introduce some of the main features that will appear later on in the

thesis. Guba and Lincoln identify four paradigms: positivist, post-positivist, critical theory and related ideological positions, and constructivism (Guba & Lincoln, 1994). In terms of epistemology they are presented as those aligned with positive positions and those that are viewed as interpretivist. The authors highlight the 'incommensurability' between aspects of these paradigms, and the competing nature that emerges will prove to be at the heart of some of the issues connected to collaborative knowledge generation in the gallery. Subsequent chapters will build discussion of the experience of dissatisfaction with some forms of knowledge presented in the gallery and its connection to inter-paradigmatic encounters.

Positivist epistemology regards knowledge as external and true. For Guba and Lincoln (1994), the object of research is seen as separate from the researcher and their lived experience and a detached objectivity is sought in pursuit of validity. The authors also identify a post-positivist epistemology which allows for interaction between the researcher and object of research but still aspires to 'objectivity' validated through 'critical traditions'.

The interpretivist positions they describe are more familiar to my field of gallery education practice. Critical theory epistemology they describe as "subjective and transactional". The researcher is positioned as knowledgeable in the inequalities suffered by the subject, and dialogue between researcher and participant is developed to emancipate the latter. Constructivist epistemology views knowledge generated between the researcher and participant who jointly interpret and construct findings together through processes of meaning-making and understanding. All four of these epistemological positions will be shown throughout this thesis to be characteristic of competing positions within the gallery.

During the 1980s the oppositional nature of interpretivism and positivism were amplified during what was dubbed the 'paradigm wars'. With many within social and educational research declaring the "demise of empiricism" (Smith, 1993), the preference for non-objective knowledge and associated methodologies has been widely accepted (Hammersley, 2010). However, resistance towards these positions are still current, with some (Hammersley, 2010) unconvinced by positions that propose a stance of relativism where knowledge is situated and contingent on cultural, political and social frames. These issues, discussed later in the thesis, will be seen to also persist within gallery contexts (Meszaros, 2007b). More expanded

categories have emerged in recent years to incorporate post-modernist positions which I will be drawing on and positioning myself within throughout this thesis. For many theorists working from these positions knowledge is understood in pluralistic, contingent and situated terms, and this has implications for its potential to be collaboratively generated.

According to Smith (1993), interpretivists no longer have a need for epistemology, but rather to establish knowledge through "dialogue and discussion as we go along", turning rather to hermeneutics (p150). For them, meaning is developed through interaction between the interpreter and the object of interpretation. For post empiricists Smith argues:

> Meaning has an independent existence and it can be known, at least in principle if not necessarily in practice at any given moment, as it actually is, apart from the interests and purposes of the interpreter. In this case an objective account of what an author meant is one that has accurately captured that meaning. Because meaning is given this status as an external referent point against which to assess interpretation it is possible to assess the point to which an interpretation had got it right or wrong, correct or incorrect, possible to claim that over time one can closer to an accurate depiction of meaning, and so on (Ibid. p151).

This will be seen to have important implications in relation to how audiences constitute authentic meaning as valued knowledge in the gallery.

In his discussion of the social construction of validity, Kvale (1995) rejects the anything goes argument, citing postmodern approaches that continue to uphold the value of validity, but one that is more contextualised and developed through 'social interaction', dialogue and conversation (p. 21). Here knowledge is justified via construct validity. Whilst this does open up research to a more pluralist approach, allowing several discourses to interact, it is still arguably conducted within an interpretative community, i.e. a group of researchers/academics. Within this postmodern context, Kvale maintains "The dichotomy of universal social laws and unique individual selves is replaced by the interaction of local networks, where the self becomes an ensemble of relations" (Ibid. p. 24). The relationship between knowledge and reality becomes one of interpretation, where knowledge is negotiated

collectively and meanings replace facts. He goes on to discuss validity developed through dialogue: or communicative validity. For Kvale, what changes with communicative validity is that other interpretative communities can become involved in the dialogue, and this can include participants and public. Pragmatic validity provides another approach which allows the researcher to step out of these negotiations and effect action and change. This, Kvale argues, within the context of critical pedagogy can lead to an 'emancipated learner' (Ibid. p.33). The implications within social science research of this approach is that findings should not just represent a reality, but lead to possibility for change and development. Within the methodology for this study, it has implications not only for knowledge developed by constituent groups of artwork, but also for institutional practice.

Some postmodern positions embrace the notion of subjectivity. Haraway (1988) sees what she refers to as 'rational knowledge' as 'power sensitive conversation' (p. 590). She provides what she sees as an alternative to relativism, calling for a 'situated and embodied' epistemology. Here validity is associated not only with an authentic lived experience but also with one of subjugation, which she proposes offers an advantageous perspective:

> The alternative to relativism is partial, locatable, critical knowledges sustaining the possibility of webs of connections called solidarity in politics and shared conversations in epistemology (Haraway, 1988, p. 584)

Haraway seeks to embrace the conflicting knowledge claims of Kvale's communicative validity, resisting amelioration (Ibid. p. 586). The webs that Haraway mentions allow knowledge to interact with other knowledge and be able to 'move in between allegiances with other positions and perspectives' (Ibid. p. 586). The implications of constructed and socially constructed knowledge will be developed further later on from a pedagogic perspective.

According to Schwandt (2000), interpretivist research is developed through dialogue, where new knowledge and understanding is generated through the research process, rather than involving the interpretation of what is known already. Within these paradigms, knowledge is not fixed and external, but is constantly shifting in response to the dialogues in which it is developed, rather than passed on intact to

another individual or group to repeat. As such they embrace an encounter with the 'not yet known' and this paradigm is one that I shall go on to develop later in this thesis.

Although more traditional and objectivist positions on validity are rejected within interpretivist paradigms, notions of authenticity are still regarded as important. However these are more situated criteria whereby the parameters and language of justification are relevant to a particular group or community. Smith notes that "For interpretivists it may not be necessary to dispense with traditional concepts such as objective, subjective, truth, relativism, and so on, it is definitely necessary to redefine them in non-epistemological terms*"* (Smith, 1993, p. 149). He proposes rather that we "Describe the particular forms of justification for knowledge that are common to any given group or society at any given time" (Smith, 1993, p. 150). Acceptance of these pluralistic and situated notions of authenticity are not only characteristic of postmodern epistemological positions, but are also especially important to those positions that have developed to challenge and champion inequality, as discussed above. However, as mentioned earlier there is still a nervousness about wholly embracing these positions. Smith acknowledges that for some there remains the issue of applying some criteria to knowledge to separate it from opinion. For Smith, situating knowledge development within a particular context provides this criterion. Here judgement revolves around "our interests and purposes at this time and this place"(Smith, 1993, p. 150). These judgements are negotiated and agreed through "dialogue and discussion."

Lather proposes a feminist research approach that seeks to "Rupture validity as a regime of truth" (Lather, 1993, p. p.674). For her, anti-foundationalism exposes the construction of realities and truth through discourse. Resisting correspondence becomes a criterion for justification. She proposes alternatives that re-frame validity and justify knowledge resulting from an opening up of practice. Drawing on Deleuze and Guattari, Lather develops the rhizome as a metaphor for a, 'validity of transgression' (Ibid. p 674). 'Rhizomatic validity' resists structures and hierarchies, and opens up opportunity for alternative connections that can create new and not-yet-known knowledge. Horizontal networks provide a framework of connections, rather than hierarchicised forms of knowledge. Within these perspectives, knowledge is constantly coming into being. It is temporal and contingent, and resists a fixed

permanence. Validity or justification are situated and contextual and are able to open up both knowledge and practice. Lather describes a, “Nomadic and dispersed”, validity (Ibid. P. 677). Rather than resolving difference and adhering to belief systems sustained by consensus and authority, rhizomatic validity allows other knowledge and perspectives to remain in dialogue with each other. In this respect, Lather draws on Lyotardian paralogy whereby difference is maintained as justification and heterogeneity is prioritised. Meaning hovers in Deleuzian terms between what has gone before and what is yet to become. This is knowledge justified by possibility.

In terms of this research, Lather’s proposition is helpful both in terms of my position as researcher and in terms of the development of knowledge being studied. In both cases the authority of expert is decentred, knowledge can be presented as tentative and questioning, and in both contexts able to connect with other networks, providing a collaborative framework through which to open up and challenge authoritative and accepted truth and rupture practice. Opening up practice provides opportunities for other voices to be part of the dialogue and to be heard, which has important implications for collaborative knowledge generation. “As a metaphor, rhizomes work against the constraints of authority, regularity, and common sense and open up thought to creative constructions”(Ibid. p679). Not only does Lather resist foundationalist or correspondence justification, she also embraces the dissensus absent in coherentism, encouraging pluralism and the constant flux of difference.

Although focusing too much on these paradigmatic delineations could be thought of as reductionist (Heron & Reason, 1997), the issues that arise from and between them will be seen to play an important part in the following discussions of perceptions of knowledge in this thesis as well the epistemological position adopted through the methodology.

Whilst the previous section has introduced the idea of multiple paradigms of knowledge, the next section will look at how some are seen to be more dominant in particular instances, particularly institutional contexts like the gallery.

1.2 Power structures: the normalization of dominant knowledge and institutionalized learning

This section proposes institutional authority as a context through which to consider justification. It will draw on theories and approaches that expose and challenge dominant paradigms as constructs, as well as pedagogic models that have sought to provide critical and emancipatory opportunities for learners. Here I will consider how knowledge is implicated in the establishment, development, distribution and challenge of power and vice versa. This is especially so in pedagogised and institutional contexts, and in chapter two I will explore this with particular reference to the public art museum. Within this view of power and knowledge, the relationship is symbiotic, at once an instrument for the development and upholding of power and at the same time epistemologically framed and defined by that power (Gordon, 1995). Knowledge is viewed as either dominant (upholding power), or marginalised, or subjugated (suppressed or deliberately hidden). Hierarchies of knowledge are therefore developed to ensure that dominant power is not jeopardised by alternative views of justification. Subjugated knowledge is often localised and portrayed not only as not as important or relevant but also not as trustworthy (Ibid.).

Foucault uses the term 'power/knowledge' to signify that both power and knowledge are inextricably linked and constituted through each other "It is not possible for power to be exercised without knowledge, it is impossible for knowledge not to engender power" (Foucault quoted in Gordon, 1995). As discussed, the role of truth and justification in establishing belief and constituting knowledge is a fundamental epistemological concern. For knowledge to operate successfully in this power/knowledge schema, justifiable truth is of paramount importance. The acknowledged relationship between knowledge and power rests upon accepted and dominant criteria for knowledge justification as outlined earlier. But for Foucault truth is a construct, developed by those in a position of power to normalise and institutionalise particular ideology and construct particular subject (and in the case of the gallery), pedagogised positions (Gore, 1998). Rather than a transparency of knowledge construction as we saw with Kvale(1995), in Foucault's eyes this construct is deliberately hidden.

Through dividing practices, scientific classification and subjectification (Ball, 2013) knowledge is defined, developed and acquired in particular ways through a, “Set of exclusionary practices whose function is to establish distinctions between those statements which will be considered to be false, and those which will be considered true” (Foucault quoted in Mills, 2003). By establishing social, political and pedagogical structures that provide criteria for and regulate knowledge ‘docile subjects’ are constituted and power is upheld (Ball, 2013). A lack of transparency persists through processes of normalisation, where institutional practices obscure alternative paradigms and present dominant ideology as truth and associated knowledge as real or authentic. Through his own work, Foucault employs the strategies of both archaeology and genealogy to destabilize the immutability of knowledge and truth. He suggests that processes of discontinuity are required to challenge this notion that knowledge cannot be challenged (Best & Kellner, 1991). Strategies of rupture reveal the power/knowledge relationship, which is made visible and therefore open to critique and dislocation. Foucault sees the idea of ‘common knowledge’, widely accepted truths, as constructed through ideological means and normalisation (Gordon, 1995). For Foucault, exposing and challenging this is key.

In the gallery, meaning is framed by these institutional practices and discourses which designate who is allowed to speak as knower and how. Discourse is crucial to the hierarchisation of knowledge, prioritising some and creating binary positions with alternatives which are framed and suppressed as ‘other’ (Said, 1979). These ‘subjugated’ forms of knowledge remain invisible unless a counter-discourse is developed (Medina, 2012). The impact of this institutional paradigm will be discussed in detail in the next chapter where certain knowledge is presented as dominant and pedagogical strategies associated with democratic and emancipatory practices are developed to overcome this. The association of these different knowledge types with particular institutional functions and roles are drawn out in later chapters.

Social and political structures deny, limit or control the access of certain constituencies to knowledge. For Bourdieu (1984), this is through the class system which shapes access to cultural knowledge, in particular preventing the development of valuable cultural capital. The more cultural capital a person has so the more power. All forms of capital that Bourdieu identifies can and have been explored through environments where embodied, objectified and institutionalised knowledge

creates a community that excludes others, but tantalisingly provides resources that can be acquired to become part of the elite group (Bourdieu, 2011). Within this view of a knowledge economy, Bourdieu sees a direct correlation between possession of cultural capital and the class system, with the lower classes in the least possession. Cultural capital is dependent on the acceptance of a dominant culture, it is acquired and displayed via language that also reveals educative/academic capital and is hence based in scholarly and specialised language (Sullivan, 2002). This corollary between social inequality and access to cultural engagement is premised upon a specific concept of such cultural engagement which follows the dominant form (Bourdieu, 2003). In pedagogic terms this is an issue, for to develop the cultural capital to participate one must also have the academic capital to enable acquisition (Sullivan, 2002). This will be seen to be problematic in existing participative models in the gallery. For Bourdieu, power and knowledge are played out within these social inequalities (Sullivan, 2002). Like Foucault, Bourdieu sees these norms of cultural behaviour as invisibly constructed, perpetuated through 'misrecognition' and 'habitus' (Bourdieu, 1984). Habitus affords some cultural security and reassurance which I will go on to discuss later as an important aspect of audience perceptions of knowledge in the gallery. This is of particular significance in a gallery like GMAN which often displays modern and contemporary artworks which the audience are sceptical of and find difficult to engage with. As an authoritative institution, it provides for many a criteria by which to constitute these artworks and a context through which to learn about them and thereby accumulate cultural capital.

The importance of these power structures has been exposed through many critical discourses, particularly post-structuralist positions on race (Hall, 1996) and gender (Butler, 2011), where dominant positions are often challenged. Said (1979) uses these binary structures to expose the construct of non-Western culture as other through the portrayal of a less justifiable knowledge system. Power relations are developed between coloniser and colonised via the dominance of a normalised paradigm. This construction of other as a way of maintaining domination is supported through knowledge used to differentiate and then dominate. Knowledge about the other is ideologically constructed but presented as truth.

Applying these binaries to educational contexts, Bernstein (1999) identifies two key forms of discourse, vertical and horizontal. Here associated knowledge is both binary and oppositional: “In the educational field, one form is sometimes referred to as school(ed) knowledge and the other as everyday common-sense knowledge, or ‘official’ and ‘local’ knowledge”(Bernstein, 1999, p. 162). Bernstein contrasts institutional pedagogy (vertical discourse) and segmental pedagogy (horizontal discourse) and aligns “hierarchical knowledge structures” and “horizontal knowledge structures” accordingly, forming ‘strong’ and ‘weak’ discourse. Within a hierarchical structure, knowledge is gradually integrated towards a deeper and more ‘abstract’ understanding (aligned in institutional contexts with scholarly and academic knowledge), whereas within a horizontal structure, knowledge is ‘accumulated’ from a series of unrelated contexts and specialised languages. The horizontal structure, Bernstein suggests, offers the opportunity to introduce a “new language” to challenge assumed knowledge and even empower the ‘speaker’. These new voices can introduce different views and knowledge. Bernstein claims that it is often younger members within the horizontal structure who develop this new language, which presents issues for the more established voices in the structure:

> This new language can be used to challenge the hegemony and legitimacy of more senior speakers. The latter may be cut off from acquiring the new language because trained incapacity arising out of previous language acquisition, and a reduced incentive, arising out of the loss of their own position (Bernstein, 1999, p. 163).

In relation to the structures described above this potentially de-stabilises both the system of justification and dominance of a particular paradigm, hence threatening the normalised construct of truth. It is possible however that an institution can create the impression of weak discourse as described above whilst a strong one still prevails (Bourne, 2003). This will be explored further later on in this thesis, when ideological shifts in the gallery towards more inclusive practices are shown to be at odds with prevailing institutional epistemology.

To return to the paradigms laid out by Guba earlier, both constructivist and critical epistemology can potentially offer opportunities include ‘other’ knowledge. These democratic and emancipatory approaches have been particularly expanded in educational discourse (Freire, 2000; Giroux, 1997; Hooks, 2014; Rancière, 1991),

and are useful to consider in terms of challenging and disrupting the constructs outlined above. All have involved a view of knowledge as democratic, one that not only abandons hierarchies but also encourages a more equitable, collective and inclusive attitude towards its development. According to Mayo (2012), critical pedagogies offer the opportunity to challenge the normalised and accepted pedagogised subject positions and associated knowledge described in the previous section. They create contexts where knowledge can exist beyond the constraints of more traditional roles and processes (Kirylo, 2013). These environments can be regarded as spaces for democratic knowledge development (Kincheloe, 2008), but arguably still retain a hierarchy between those seen to be in need of emancipation and those that recognise, encourage and support it.

In this sense knowledge is seen as instrumentalist, ammunition to be developed for a call to action. For Freire,

> Knowledge emerges only through invention and re-invention, through the restless, impatient, continuing, hopeful inquiry, human beings pursue in the world and with each other (Freire, 2000, p. 72)

Like Foucault (2012), Freire (2000) sees the lack of transparency of the constructs of truth and knowledge as a strategy of dominance that serves to keep oppressed groups in their epistemological place. By positioning communities as ignorant learners and those in more power as knowledgeable teachers, Freire's 'banking' concept ensures that knowledge deemed important by those in powerful positions is 'doled' out in order for the oppressed to operate, but not to have power within a particular knowledge economy (Freire, 2000). This passive accumulation, or 'banking', never challenges or shifts knowledge only pedagogies that are critical or questioning can do this according to Freire. He points towards an approach where the knowledge of the oppressed is not just integrated, but developed through challenged structures, which are dependent on paradigm shifts for both the oppressors and oppressed. His answer to this challenge is a pedagogy devised to provide a structure (which he felt was necessary to create a secure environment) to support groups in identifying and liberating themselves from the cause of their oppression; a pedagogy where teacher and learner work collaboratively to co-create new knowledge together through "Thematic investigative circles" (Freire, 2000).

For Freire and others, a fundamental shift is required to not simply ‘integrate’ these ‘marginals’, as will be seen in subsequent chapters, but to radically change the structures in which they are oppressed. This, Freire concedes, is a de-stabilising prospect for the ‘oppressor’ who maintains the status quo of this construct via knowledge (Ibid.). He sees the empowerment of people over their own learning as not only epistemologically significant but ontologically also,

> In problem-posing education, people develop their power to perceive critically the way they exist in the world with which and in which they find themselves; they come to see the world not as a static reality but as a reality in process, in transformation (Freire, 2000, p. 83).

He favours ‘authentic thinking’ that comes from the student rather than the teacher, and is in opposition to the controlled thinking that results from oppression (Freire, 2000, p. 77).

When searching for strategies to avoid or expose the suppression of, or disregard for, ‘other’ knowledge. Verran (2013) warns that we need to avoid ameliorating the differences that emerge. She uses the phrase ‘epistemic disconcertment’, which she defines as when “our taken-for-granted account of what knowledge is has somehow been upset or impinged upon so that we begin to doubt and become less certain” (Ibid. p. 145). She proposes an ‘epistemic rightness’, which she describes as ‘corporeally as agreeable’. According to Verran: “We experience this sense of comfort with, say, a satisfying explanation” (Ibid. p. 146). For her it is important to reveal the unconscious acceptance described above and retain different voices, perspectives and truths. She warns of the danger of “translating sameness”, and calls for the development of methods that enable us to “do difference together” (Ibid. p. 150). The concept of the contact zone is useful to introduce here. Pratt (1991) develops this as a space where difference is sharply encountered and experienced within contexts where power relationships are at play. This will be an important concept in discussing experiences of co-creation in the gallery later on in this thesis.

Feminist standpoint research and pedagogy regard knowledge as situated and often subjugated (Harding, 1987). Like other postmodernist positions, these researchers see knowledge as plural and local. Haraway (1988) sees this subjugated position as

a useful position of agency. For her, situated knowledge as a theory is useful to re-position the knowledge itself, as well as its producer and process of production. She supports the idea of improved understanding from alternative and more authentic (due to their situated nature) perspectives. For Haraway, scientific objectivity as a criterion immediately sets up an 'us' and 'them'. However, "Feminist objectivity means quite simply situated knowledges" (Haraway, 1988, p. 581). For Haraway, this subjugated position can be the most productive.

Haraway critiques some emancipatory discourses that romanticise an oppressed other, preferring a more pluralist view of knowledge that is developed through interaction, creating new knowledge through processes of 'diffraction'. She defines this process as "the production of difference patterns in the world, not just of the same reflected—displaced—elsewhere" (Haraway, 1988, p. 268). Subjugated positions are proposed as powerful positions, through justification from both situated contexts and the notion of pluralism. They also present a strong position from which to challenge and rupture:

> The standpoints of the subjugated are not "innocent" positions. On the contrary, they are preferred because in principle they are least likely to allow denial of the critical and interpretive core of all knowledge. They are knowledgeable of modes of denial through repression, forgetting, and disappearing acts-ways of being nowhere while claiming to see comprehensively (Haraway, 1988, p. 584)

Rather than the closed immutable dominant systems of knowledge that pervade, she favours the "connections and unexpected openings situated knowledges make possible. Situated knowledges are about communities not about isolated individuals" (Ibid. p590).

Rancière's position on power and knowledge is rather more fundamental (Ranciere, 2007). He claims that emancipation rests upon the acceptance of an equality of intelligences. His view of emancipation is focused on intellectual potential rather than ideas of social agency (1991). What Rancière proposes is not that different forms of knowledge are challenged as better or worse, but rather that the value system that upholds their status is reversed (Biesta, 2008).

Considering the ‘learning event’, Atkinson (2012) proposes an alternative to these traditional subjectivities where learning happens between and within individuals and groups and emerges from events where ontological positions are challenged and ruptured. Here knowledge circulates flows and morphs to both inform and reflect negotiated, contingent, localised and heterogeneous meaning and understanding.

1.3 Epistemology and the art object: Developing knowledge with and through artworks and artistic practice

In this section, the processes of creating artwork, engagement with the object itself, and the artwork as epistemic in its own right are all discussed. Specific processes associated with creative practice are discussed as knowledge development, and considered alongside the issues presented in the previous two sections. The particular issue of difference discussed previously is applied here to text and image, exploring the potential paradigmatic clashes between linguistic and visual forms.

Artworks are considered within this study as culturally meditated objects, often as signifiers or communicators (Duncum, 2010), situated in a context where they are viewed in a very specific way from constructed positions of spectator and learning subject. In the case of modern and contemporary art, this context is essential for some in establishing objects *as* art, and hence becomes part of an associated system of justification and cultural security.

Our engagement with artworks is often seen in terms of the emotional or aesthetic experiences it produces rather than developing knowledge (Freeman, 2014). Art is sometimes regarded as drawing the viewer’s attention to their experience of the world, and even challenging or changing perceptions and attitudes (McDonnell, 2014). In line with previous discussions, artworks can also be important hegemonic tools perpetuating certain knowledge and truth. Some views of the art object hold that the work itself can “contain” or represent knowledge, embodying the development of knowledge experienced by the artist. Klinke (2014) discusses ‘epistemic images’, those that “contain more than just the visible, but also a processed higher understanding of the world: in short, knowledge” (Klinke, 2014, p. 1). He proposes visual art as not just a means of representation or communication

but also a “process to *develop* ideas” (Ibid. p. 2). Drawing is often seen as is integral to this process (Garner, 2012). Artworks are therefore not only a manifestation of knowledge, but also a trace of the artist’s development of knowledge and understanding, as well as prompts for our own engagement with these processes. For Klinke, artworks are constituted within a ‘visual epistemology’ (Klinke, 2014, p. 2). Artworks can also provide a new perspective or catalyse thinking that can generate new understandings or ideas, but which must be tested out against systems of justification before being regarded as knowledge (Elkins, 2009). This concept of the artwork as a catalyst for thinking is developed further in chapter six.

Historically, artwork was used to communicate (eg. Gombrich & Gombrich, 1999), and whilst modernist views of the artwork, associated with the development of the modern art gallery, present the artwork as autonomous and speaking for itself (eg.Greenberg, 1971; O'doherty, 1999); both concepts suggest a singular endpoint that can be frustrating for the viewer: either true meaning to be uncovered or purely materialistic experience that denies the uncovering of meaning. Postmodern and poststructuralist theory have undermined this agenda within cultural discourse by framing artworks as texts to be read and interpreted through cultural and social lenses (Barthes, 2000; Baudrillard, 1994; Derrida, 2016). This thesis will evidence, however, how the search for this authentic understanding still persists.

The museum of modern art’s relationship to dominant ideology is complex, embodied through its practices, and inscribed within the artefacts it has on display. Duncum (2010) recognises the hegemonic power of images, but he also sees a counterbalancing emancipatory potential in the act of interpretation of them. To this end he proposes a framework of perspectives to be applied that are not offered to uncover fixed truths but to develop contingency and so empower the viewer.

> Power is central to a consideration of imagery because all images involve an assertion of ideas, values, and beliefs that serve the interests of those for whom they are made—political, social, and economic—and audiences, in their turn, exercise the power of interpretation” (Duncum, 2010, p. 7).

For Duncum, the reading or interpretation of hegemonic messages is a dynamic rather than a passive process that provides a discursive potential, and the opportunity to challenge both epistemological and ontological positions: “Images are

sites of ideological struggle... By means of images we engage with widely shared social assumptions about the way of the world" (Ibid p.7). Interpretation within the context of the gallery can therefore be seen as a challenge to the dominant paradigms constructed institutionally.

Duncum (2010) asserts that viewers are ambiguous about some messages conveyed, and able to pick and choose what they accept. He gives a parallel example of television. I would argue that this is a significantly different space, in which viewers' confidence, located in the private and more everyday domain, affords greater capacity for this type of discriminating gaze. Duncum suggests we use images to make sense in a selective way rather than all power being with the image, but doesn't take into account the gallery context as a mediated one. Within the art gallery, our experience is culturally inscribed, informed by the conventions of what is constituted as art, how we engage with it, and how our knowledge about it is developed.

Within hermeneutic approaches to engagement with the artwork, the art object itself is implicated in the interpretative dialogue. Our understanding of an artwork is not final but continues to be shaped as the artwork is revisited through different encounters. For Heidegger (1996), context is paramount in interpretation; in terms of the art object, this means considering the object, artist and the context of its constitution as art, all within the hermeneutic circle. Within the contexts shaped by the power/knowledge relationship discussed earlier, the artwork emerges at a point between the boundary of institution and viewer.

For Foucault (2002), vision, looking and observational practices are inextricably linked to justification of knowledge. In the Nineteenth Century, observational drawing was enlisted within scientific disciplines to both generate and affirm knowledge. Observation justifies knowledge by prioritising perception, considered a reliable source, in its development. Merleau-Ponty's theory of perception places the body at the heart of engagement and the development of understanding (Merleau-Ponty, 1996). For Merleau-Ponty, objects are understood relationally and materially, and their meaning shifts within different contexts and interactions. In his proposition, objects (which could be artworks) themselves become part of the dialogue, at once part of the world and also a representation of it. Their meaning, and the knowledge

developed about them, is therefore contingent on who or what else is involved in that dialogue. Knowledge is developed between the object, the subject and the context.

To be able to participate in these dialogues particular competencies are required. Traditional art history was founded not only on the biographical detail of the artist, but also on particular strategies for decoding paintings: Panofsky's iconography for example (Panofsky, 1939). Foucault (2002), in his discussion of Velazquez's *Las Meninas*, offers an alternative agenda to decoding. He urges the viewer to accept the incongruity of words and images, and ignore the urge to make sense of an artwork by using linguistic reference points to align them. He refers in this particular instance to the desire of the viewer to identify the people portrayed in the painting (in this case the Spanish royal family of the time) as such a reference point:

> In this particular context, is merely an artifice: it gives us a finger to point with, in other words, to pass surreptitiously from the space where one speaks to the space where one looks; in other words, to fold one over the other as though they were equivalents. But if one wishes to keep the relation of language to vision open, if one wishes to treat their incompatibility as a starting-point for speech instead of an obstacle to be avoided, so as to stay close as possible to both, then must erase proper names and preserve the infinity of the task (Foucault, 2002, p. 10).

When we talk about reading or decoding an artwork, it places it firmly within the linguistic realm, the favoured site for dominant modes of knowledge production and distribution. However, the complexities of translating the visual and aesthetic into linguistic forms are acknowledged (Mitchell, 1995). In terms of the production of knowledge this has important implications, suggesting that a process of interpretation or translation must exist in advance. Calls in art and design education for visual literacy to be developed and acknowledged more prominently (eg.Meecham & Carnell, 2002) have in recent research been expanded into multi-model engagement and learning (Jewitt, 2008). Visual literacy as a term suggests that there are competencies required to enable a viewer to read a work of art. In art education in the UK the term has stood for developing abilities in children and young people to navigate and create meaning from the increased proliferation of the visual image. There is an increasing influence of multi-modal knowledge distribution which

encourages visual/linguistic engagement and breaks down the authority of texts, allowing multiple viewpoints and knowledge forms to circulate (Jewitt & Kress, 2003).

Raney, however, notes the power dynamics implicit in the idea of a visual literacy.

> A language analogy might be appropriate and liberating in some circumstances and misleading or constricting in others. Ambivalence about whether it helps to think of images as codes to be cracked or languages to be deciphered…Is visual literacy a liberating idea, breaking down the elitist wall between high art and popular culture and enabling people to set their own agendas in an increasingly managed visual world. Or is visual literacy a vague and patronising concept which leads to institutional orthodoxy and political control? (Raney & England, 2003, p. 42).

With the increase in practice-based research within the field of art and design, Sheikh questions whether research is inherently part of artistic practice, or a construct to conform to the type of hierarchical knowledge structures described above:

> "One must thus inevitably ask what kind of practice does not involve artistic research? What practices are privileged, and which are marginalised or even excluded? Does research function as a different notion of artistic practice(s) or merely a different wording, validation process and contextualisation that can mould and place artistic work within traditional university structures of knowledge and learning?" (Sheikh, 2006, p. 3).

Where creative practice foregrounds thinking and discursivity, knowledge is more fluid and speculative, and is justified as such in opposition to a more scholarly paradigm. Sheikh prefers a focus on thinking rather than knowledge production, which he sees as limiting and naturalising. His discussion is framed by the notion of the knowledge economy with its associated systems of justification, and he sees a direct link between the breaking away of artistic practice from such forms of knowledge as, 'economical commodity'. Holert (2009), too, describes the complexities of trying to define knowledge in this field. He situates artistic epistemology within the rather more indefinable realm of 'non-knowledge' or an ever 'emergent knowledge'. This, he accepts, is not compatible with knowledge economy models, but offers an opportunity to challenge and escape dominant and

authoritative knowledge paradigms. He acknowledges the role of situated knowledge within artistic practice, and in terms of the gallery context, identifies the role of the gallery mediator in providing this knowledge and supporting the visitor's lacking knowledge and hence engagement and understanding.

Springgay, Irwin and Kind (2005) propose an alternative paradigm for arts-based research that provides approaches that are more open to possibility in terms of knowledge production, particularly, they argue, through the methodology of A/r/tography. Changing the manner in which research is regarded and undertaken can require epistemological shifts, but can allow for a more contingent, relevant and responsive knowledge to emerge as a result. The authors propose A/r/tography as, "living inquiry" or "being research" that exists "at the intersections of knowing and being" and is situated within visual experiences (Springgay et al., 2005, p. 900). Knowledge development is linked to both physical and reflective encounters. They propose a methodology that overlaps the processes of writing and drawing, rather than using either one to interpret or translate the other: "They are interconnections that speak in conversation with, in and through art and text" (Ibid. p. 899). Visual methodologies firmly site understanding within the visual realm, while A/r/tography allows for the integration of textual understandings also. In terms of knowledge production about artwork, A/r/tography proposes research that, "is subjectively informed and subjectively co-produced; viewers/readers take up where the artist(s) author(s) left off, continuing the complex and multifarious act of meaning-making" (ibid. p.903). This view presents meaning as constantly shifting in response to different knowledge, readings and experiences; it develops rhizomatically in line with Lather's proposition, often rupturing conventional and accepted readings or understandings, opening up the artwork and the audience's' engagement with it. These 'openings', as the authors call them, create spaces for exchange, difference and dialogue "Where meaning is not inherent in the image or text but co-constructed in the encounter between A/r/tographer, reader/viewer, and the image/text" (Ibid. p. 906). This approach creates in Bernstein's terms a horizontal discourse, thus translating the view of an artwork's authentic meaning, emanating from the creative ideas of the artist, to one where both artist and artwork are implicated in a negotiation of meaning that moves beyond linguistic and text based engagement.

Robins (2013) draws attention to the impact of arts research on epistemology: “When phenomena such as reflexivity and transdisciplinarity and heterogeneity emerge and are theorized in the field of epistemology so too the structure and concept of knowledge changes” (Robins, 2013, p. 158). She suggests that the arts generate new knowledge by creating new understandings though both artistic practice and engagement. Chapter three will discuss the application of some of the ideas discussed above integrated into the methodology for this research.

These three sections have discussed relevant aspects of epistemology within this study. Three main paradigms have emerged:

- The institutional paradigm reflects the power/knowledge construct within institutional settings where one dominant view of knowledge prevails excluding or subjugating others.
- The emancipatory paradigm reflects attempts through critical approaches in pedagogy or research to expose and challenge the above authority for those identified as subjugated or excluded.
- The artistic paradigm reflects the uncertainties of creative practice and the mutability of meaning inherent in the art object.

Four strands of epistemology are evident within this thesis: My own; the research methodology; the theory, learning and research process discussed in the study; and that which emerges from analysis of the data. Smith suggests that, “ Any given research study is best thought of as another narrative account of our social and educational lives – another voice in the conversation – that must be placed alongside other, research and lay included, narrative accounts” (Smith, 1993, p. 52). This underpins my own position as researcher in this study but also provides a potential framework to support the kinds of collaborative knowledge generation I am seeking to study and ultimately develop in the gallery.

Summary

This chapter has drawn out aspects of epistemology pertinent to the study of knowledge co-creation, particularly the importance of justification and the concept of the paradigm as a construct of related and associated systems of belief. It has shown how knowledge is both at the service of, and constructed through, power relations, which in turn make it difficult to subvert more dominant paradigms at play that prioritise some knowledge over others. This has been shown to be particularly acute in institutional and pedagogised settings like the public gallery. The issues of difference and epistemic disconcertedness have been highlighted as important aspects of inter-paradigmatic encounters between and across various positions. The paradigms of institutional, emancipatory and artistic knowledge have been constructed to apply a theoretical exploration of epistemology in fields relevant to the specific context of the gallery and this research.

The next chapter will discuss these paradigms as competing, exploring them in relation to the public gallery of modern art as a pedagogised and institutional context that constructs the visitor as a learning subject.

2 Competing paradigms of knowledge in the gallery

The previous chapter explored how knowledge is constituted and developed within the fields of study with which this research engages. It provided a theoretical basis to underpin the following discussions and analysis relating to the gallery context in this chapter. The paradigms introduced there will be applied to the specific context of the study, and presented as competing. Sayers (2011) clearly articulates these tensions between an ideological position underpinning gallery education programmes that encourages co-construction of knowledge and the more fixed and authoritative position of the gallery.

Building on the ideas of epistemic disconcertment (Verran, 2013) and the incommensurability of inter-paradigmatic encounters (Guba & Lincoln, 1994), learning at the intersection of these paradigms will be considered. I will draw out the political and social power of modern practices of display (Bennett, 1988a) alongside a range of perspectives on gallery education practice and notions of social and intellectual participation and emancipation (Bourdieu, 1984; Rancière, 1991; Sayers, 2011). In particular, I will address how the authoritative knowledge of the institution is held in opposition to the constructivist and pluralist new knowledge generated by audiences through recent models of gallery and museum learning, and how the professional identities and functions aligned with these practices have developed in tension with each other, particularly in recent years.

2.1 Power/knowledge and the dominance of the institutional paradigm

In this section I will look at the dominant and prevailing paradigms of knowledge in the gallery, how they are manifested through exhibition formats and associated gallery interpretation, and the impact of this on potential co-creation of knowledge. By gallery interpretation I mean the official accompanying texts, panels and labels in an exhibition.

Museum and cultural studies has developed analysis of audience experience beyond models of art historical knowledge and appreciation, to include an exploration of the social construction of the museum and the power relations played within and through it as an institution. Those involved in the discourses of new and

critical museology (eg. Bennett, 2013; Macdonald, 1998; Prior, 2002; Vergo, 1997) have developed the concept of the public museum as a site of institutional power, designed to educate both intellectually and socially, and uphold dominant cultural positions. The following discussion traces the developmental and persistent attitudes and conventions to the role of the public museum, and how this has informed gallery and museum epistemology. The previous chapter alluded to the ambiguity of the museum as site of both instrument for civic society (Bennett, 2013) and cultural education, and more recently as a democratic and participatory civic space (Lynch & Alberti, 2010), and this will be expanded in this chapter. These perspectives provide a useful lens through which to consider the issues of justification and value of knowledge introduced previously, and the impact of institutional power when played out within the museum environment. Institutional authority is at once an instrument and manifestation of dominant ideology in twenty first century western culture. This section will show how public museums of modern art have developed as signifiers of democratic social space, whilst retaining authorities of truth and knowledge (Barrett, 2012). The development and current impact of this authority will be discussed within theoretical frameworks which explore institutional practices and power relations between the museum and visitors, specifically those which have used the writings of Foucault (eg. Lord, 2006; Rogoff & Sherman, 1994).

According to Rogoff and Sherman, “Museums embody a number of fundamental notions or concepts which together constitute the basis of an institutional practice or politics” (Rogoff & Sherman, 1994, p. x). I will refer to Foucault’s theories of institutional power and construction of the subject (Ball, 2013), and others’ interpretations of this applied to museum contexts, to establish the public art museum as both authoritative and pedagogised. My discussion will reference Gramsci’s theories of hegemony and consent (Gramsci, 2000) and theories of cultural capital proposed by Bourdieu (1984), although these are not lines of enquiry that will be developed in any depth for this particular study.

Rogoff and Sherman have suggested that it is the enlisting of hegemony by dominant classes that has, “endowed museums with considerable authority to define and represent the cultural sphere” (Rogoff & Sherman, 1994, p. xvi). Bennett (2004), however, looks for an “analytics of government”, whereby power is exercised by

shaping knowledge and behaviours, and uses Foucault's theories around power and knowledge to support this.

His project is that,

> Instead of looking *through* the mechanisms that are produced when particular forms of knowledge and expertise are translated into practical, technical and institutionalised forms to decipher the modes of power that *lie behind* them, the perspective of governmentality typically looks *at* those mechanisms. (Bennett, 2004, p. 5).

The power/knowledge relationship was introduced in the previous chapter to expose the constructed positions and accepted notions of truth within institutional contexts. In the Nineteenth Century, with the development of the modern public museum as we know it, the museum used its institutional power to not only reflect dominant ideology, as suggested earlier, but also to educate society in how to perform as a civilised citizen and learning subject. Society was persuaded that moral and intellectual development rested on one's own drive towards self improvement (Bennett, 2013). However alongside a desire to educate and civilise the masses, there was an anxiety about cultivating their appropriate behaviour, a concern that still to some degree persists today through discussions around access, inclusion and welcome within the sector (Lynch, 2014). Bennett outlines the development of not just increased openness towards the working classes, but positive strategies to encourage them. This persists today through prevailing audience development strategies in museums and galleries aimed at reaching out to non-engaged audiences and encouraging them to participate (Munley & Roberts, 2006).

Macdonald has suggested that because the political bias of those who developed strategies of display in the Nineteenth Century was liberal, it was not necessarily concerned with an agenda to "sustain an existing social order" (Macdonald, 1998, p. 17). However, for Bennett, museums were, and often still are, "for the people and not of the people" and primarily about establishing, "ruling class cultural authority" (Bennett 1988b, p. 64). Bennett (2004) sees a period at the beginning of the Nineteenth Century in the development of the museum where institutions were 'laboratories' for organising thinking; a negotiation and assessment of knowledge which was later streamlined and presented as fixed truth through the development of

the exhibition. It is those exhibition practices that Bennett (1988a) regards as being central to emerging “cultural governance” in this period.

Whilst Bennett acknowledges the theses of others, including Bourdieu, that propose socio-economic and associated cultural barriers to engagement, he looks to Foucault’s approaches to put into play the institutional analysis he feels is missing from these other accounts. He sees the art museum developing during the Nineteenth Century hand in hand with a set of new, and increasingly specialised, disciplines which categorised and divided cultural artefacts. Objects were put into systematic order to be used didactically through chronological, labelled displays with ‘new technologies of vision’ developed alongside (Bennett, 2013). This same period saw the establishment of what Bennett terms the “carceral archipelago” (Ibid. p74). As punishment was removed from the public gaze, power over the ‘social body’ came in the form of the spectacle of ‘normative’ behaviour. More liberalist ideologies required a more democratic distribution of power where members of society would choose to self-educate and self-regulate. This prevailing ideology of self improvement was more reliant on consensual hegemonic models than previous forms of public control. Museum audiences were not only educated and even regulated via the museum, they became important witnesses to these displays of democracy. These practices of self-improvement and regulation correspond to Foucault’s ‘technologies of the self’: “It is the fact of being constantly seen, of being able always to be seen, that maintains the disciplined individual in his subjection” (Foucault, 2012, p. 187).

These perspectives on classification and normalisation could be applied now to audience research models of audience segmentation which identify developmental audiences, for example families and young people, to be “normalised” as visitors/audiences of the future. They will also be shown to be helpful in exploring the more recent construct of the visitor as critical agent for change.

Bennett discusses the construction of both object and subject of this gaze via architectural design and the development of the museum throughout the Nineteenth Century. He proposes an ‘exhibitionary complex’, a set of principles and practices found in a range of institutions, from galleries to shops, that underpin presentation, display and the viewer’s or audience’s relationship to it. Bennett (1988a) sees the exhibitionary complex as a significant and fundamental political strategy, designed to

assert power through a complex internalising of the gaze, raising awareness of a pedagogised self as object as well as subject.

Developing practices of exhibition and display utilise the fixed authority of collections to convey shifting ideological perspectives and messages. The authority of the collection is developed through the museum's role as arbiter of taste and expert in identifying objects of significant cultural value (Dias, 1998; Whitehead, 2017). Through acquisition and display, certain objects are immediately presented as more important, with associated knowledge having equally high status. This has been discussed as a removal of the artefact from its living context (eg. Witcomb, 2003). Where Bennett disagrees with Foucault in his analysis of the museum is in this location of the museum as site of confinement. Bennett sees the transferral of cultural artefacts from private collections to public museums as democratic redistribution, where interpretation can be harnessed as an emancipatory strategy. However, one could argue that as artworks were increasingly withdrawn from the everyday and developed more specific meaning they underwent what Hooper-Greenhill refers to as 'intellectual confinement', becoming objects of 'curatorial gaze' only open to interpretation to the institutional expert (Hooper-Greenhill 1992).

As Coffee attests:

> Museums perform a special role in communicating and legitimizing predominant social relations and the ideological views that reinforce those relations in society. The narratives conveyed by museums are generally viewed as definitive and authoritative, while the objects displayed are presented as emblematic of normative culture (Coffee, 2006, p. 435).

The cultivation of taxonomies and associated notions of difference are a fundamental aspect of the museum where the purpose is to organise and fix knowledge through objects (Hooper-Greenhill 1992).

Like Bennett, Lord (2006) sees the mutability of knowledge embodied by these objects as able to rupture dominant paradigms. She refers to Foucault's theory of the heterotopia, articulating the museum as a site for contingency and disruption by revealing its insistence on categorization and interpretation and the construction of narratives as knowledge. Foucault himself describes heterotopias as,

> …disturbing, probably because they secretly undermine language….utopias permit fables and discourse; they run with the very grain of language…heterotopias…desiccate speech, stop words in their tracks, contest the very possibility of grammar at its source..” (Foucault, 2002, p. xviii)

Lahav sees museums as offering a “different dimension to our normal lives”(Lahav, 2004, p. 5) . She aligns this heterotopian view with potential for dialogue and debate and for new possibilities to emerge:

> “The museum must retain its difference, its otherness and its uniqueness...But it must also use the privilege of its space to provide an arena for debate and discussion, a safe space for discourse, a way for the viewer ‘to become aware of the frame as well as what it frames’. It should encourage its visitors to enjoy new communities of interest, to share ideas and develop a wealth of ‘untried, untested, unproven experiences” (Ibid. p. 5).

Rather than embracing their potential to function as discursive sites for the development of speculative knowledge, however, museums resist this role. This remains a persistent paradox for contemporary museums and galleries. In Lord’s view of the museum as a, ‘contingent ‘document’, the museum has potential for progress and can transgress power relations (Lord, 2006, p. 2). However, she identifies a tension and recurring problem for the museum that it at once emerges from enlightenment principles and associated values of critique, and yet is fundamentally underpinned by those same values of truth and reason. The museum is seen to resist difference, and this applies to that between image and text alluded to in the previous chapter. According to Lord, “Foucault’s museum is defined as a space of difference and a space of representation; a space in which the difference between words and things is put on display and made available for public contestation” (Ibid. p. 11). However, as will be argued later, it is debatable how equipped and confident audiences are to enter this proposed emancipatory realm of contestation.

As introduced earlier, the format of the exhibition is key to the construction of truth. Exhibitions are often presented as texts or essays, collating and authoring research for presentation. Macdonald (1998), coming from a science museum perspective, points out that the viewer only sees the finished exhibition not earlier ‘drafts’. She

argues that it is through the development of the exhibition as a text that the museum constructs a concept of science for the public: “One effect of science museums is to pronounce certain practices and artefacts as belonging to the proper realm of ‘science’” (Ibid. p. 2). This is particularly relevant in the context of museums of modern and contemporary art where there is often scepticism towards how objects on display are constituted as artworks (Whitehead, 2017). Exhibitions involving collections therefore seem to carry extra weight in their articulation of the art object and its story, providing cultural security and epistemic ‘concertment’ beyond the object.

Audiences expect modes of display that explicate knowledge to provide the cultural security described above. The previous chapter proposed the art object as a manifestation of artistic knowledge, objectified as a trace of the creative process, but it is the curator’s knowledge which is arguably most prevalent: explicitly through labels and texts and implicitly through the curatorial approach (Mason, Whitehead, & Graham, 2011). The development of this role and these associated issues will be considered further later in the thesis, but it is important at this point to introduce the alignment between curator epistemology, the dominant and authoritative knowledge associated with the cannon of modern art, and the institutional paradigm.

Sayers (2011) contrasts this scholarly knowledge with that of gallery education associated with the emancipatory paradigm. She concludes that the former remains the dominant paradigm within most museums and galleries, and despite organisational commitment to the latter, remains the dominant form of visible knowledge within collection displays. Curatorial approaches, Sayers argues, as well as exhibition design, clearly position the curator as with knowledge and the visitor without: “Exhibition displays are authored and the learner is required to break out of their historical or cultural situation to appreciate the display as the author intended. In this exchange objective ‘truth’ is asserted” (Ibid. p.414). Sayers acknowledges the limited access of this approach, referring to Hooper-Greenhill’s concept of the “knowing subject” where, “the visitor already has a high level of knowledge about art, they can ‘enter the conversation’ at a similar point as the Exhibition curator” (Ibid. p. 413).

As discussed previously, the conventions of looking in galleries have framed this activity as one of purposeful and guided observation seeking out knowledge. For Foucault, looking becomes part of a set of regulatory practices designed to dominate, and indeed the experience of the gallery invigilator or security guard watching our behaviour would certainly fall into that category. Yet it is looking as culturally and institutionally mediated that is prioritised within the exhibition environment. Although looking can be regarded as integral in generating 'first hand' knowledge (through inquiry based close observation), in this case its purpose is to absorb pre-mediated and objectified knowledge. The act of looking itself provides epistemological justification, but in this instance, it is misplaced as it is dislocated from the site of the production of knowledge and guided by the curatorial argument. The exhibition format remains in most cases the end product, and therefore a potential cul-de-sac as far, as co-creation of knowledge is concerned.

These dominant paradigms of knowledge are particularly complex when discussed in relation to meaning-making and modern art. Cutler (2014) discusses the mutability of meaning-making with artworks, and identifies Tate's approach as "educating for contingency". This can, however, be experienced in sharp contrast to expected and more culturally secure approaches to learning in the gallery and through formal education contexts. Rather than withholding specialist knowledge however, Cutler maintains that Tate's approach is to enable the generation of new knowledge, however contingent, opening up the institution's construction of fixed knowledge to public critique and involvement. For this to operate, transparency is required to expose the constructs in place in order for audiences to challenge them. These views not only reflect gallery education ideology, as will be discussed later, but also highlight the issues between the institutional and artistic paradigms. Cutler aligns artistic knowledge more with the emancipatory paradigm, seeing "Art's necessary contingency as a mirror to the process of learning itself" (Cutler, 2013a). Although the emancipatory paradigm embraces democratic principles and equity of knowledge it can also construct the viewer as a critical agent which for many is experienced with epistemic disconcertment.

Dewdney (2008) sees facilitated experiences such as those described above as accommodating the generation of new knowledge, however, he questions the status of knowledge emanating from the audience. In his research with gallery educators,

he identified institutional hierarchies of knowledge as a major barrier that restricted the transformational and emancipatory potential of their programmes. He highlights the problem of museums acknowledging, making visible, or distributing new knowledge developed by the audience. The dominant, authoritative and arguably most explicitly visible knowledge in the gallery is that of institutional interpretation. This will be discussed in the next section.

2.2 Interpretation access or barrier

The term interpretation in gallery contexts can refer both to the hermeneutic processes undertaken through engagement with artwork, and to the information provided by the institution, often in the form of text labels and panels and increasingly through digital forms, to support or guide that engagement. In some institutions, the term ‘live interpretation’ is used to denote the support that learning programmes and gallery assistants offer visitors in engaging with artwork. Interpretation is understood as a function of information sharing in the museum/gallery context, prioritising a preferred paradigm and firmly establishing the type and content of knowledge shared. The issues and tensions between the interpretation developed in the more individual, pluralistic and contingent contexts of learning activities, and that of the more fixed and institutional forms provided within exhibitions, will be drawn out and discussed in this section.

Rather than the fixed view of the exhibition format described earlier, Whitehead (2011) identifies a tension also between interpretation and the exhibition format itself, which he sees as ‘didactic’ and ‘discursive’ projects respectively. This authoritative and didactic information can be seen as both a barrier (Lahav, 2011b; Sayers, 2011) to developing the more independent and emancipatory knowledge described earlier, and as a point of access offering cultural security (Bennett, 1999; Whitehead, 2004). The authority of gallery interpretation can not only perpetuate hierarchies of knowledge by prioritising art historical knowledge explicitly (Mason et al., 2011), but can also position the visitor as learning subject, assuming a need for accessible points of information to introduce the audience to the ‘deeper’ knowledge of the curator (Whitehead, 2004).

In some instances other voices are represented as additional interpretation (Mason et al., 2011). However this has been argued to undermine institutional authority and jeopardise the content's perceived truth (Whitehead, 2011). Hence the value of such interpretation is questionable for the audience. We should also bear in mind that that institution retains authority by selecting contributions. Often, these other voices are selected as experts from other fields, offering a new, but nonetheless, authoritative perspective validated as expert knowledge. Even when it is a more general voice that is heard, it is an authorized (and often facilitated or guided) one (Parzefall, 2009).

In terms of the audience's interpretation, Meszaros (2007a) calls for the development of a critically engaged interpretation in museums and galleries, lamenting the, "reign of 'whatever' interpretation that she sees in gallery education" (Meszaros, 2007b). She questions the view of art historical interpretation as 'oppressive', arguing for an approach that moves beyond the constructivist methodologies employed through gallery education towards a model that builds on the notion of the hermeneutic circle, by encouraging visitors to integrate and reflect on aspects of their own knowledge and experience of the artwork alongside information provided by the institution. Hermeneutics, she argues, provides us with a framework with which to acknowledge the undeniable role of other forms of knowledge that come into play, and that are often necessary as a starting point in developing personal or collective interpretations and meaning. 'Received' ideas and knowledge, she suggests, rather than dominating a visitor's interpretation, are necessary and inescapable ingredients in the hermeneutic process. She doesn't however take into account the issue of the hierarchies of these knowledge types demonstrated in previous sections, and the power dynamic that comes into play when they are introduced into the hermeneutic circle. She makes some useful points about how we should be made aware of how we are constructing those meanings however. "Hermeneutic strategies", she argues, "take up the invisible forces behind thoughts, opinions and beliefs and set them in relation to the visible, physical materiality of art" (Meszaros, 2007a, p. 19). The hermeneutic circle Meszaros suggests provides an opportunity for educators to 'drip in' specialist knowledge, which she refers to as, "the knowledge of a generous and articulate expert" (Ibid. p. 21).

Meszaros (Ibid.) proposes a model, developed and tested at Contemporary Art Gallery, Vancouver (CAG), where, through facilitation, reflection on the process allows the visitor to identify where and how they use this knowledge in the development of their own ideas. However, there are some issues with Meszaros's proposal. She prioritises the curatorial meaning of the exhibition, worrying that personal meaning-making may not arrive at the same ideas. Art historical explanations and indeed language are the preferred discourse, with successful engagement identified as that when participants are familiar with and referencing specialist terms and concepts. Central to her argument is the importance of 'domain knowledge' which she defines as "…synthesised understandings, definitions and explanations that come from deep within disciplinary practices" (Ibid. p. 21). Translating this domain knowledge into accessible forms is problematic she concedes, for example integrating into content for children. It is interesting to note here that H. Lynch (2006) identifies that young children have no problems engaging *without* this kind of interpretation.

Delivery though facilitated or even more didactic sessions seems essential to Meszaros's model as experienced at CAG where she reports, "the majority of adults encouraged CAG to continue presenting 'difficult and challenging' ideas about art in the familiar and comfortable format of the tour" (Ibid. p. 22). This framing of interpretation prioritises the term as a hermeneutic process, but sees this as a process that only the visitor engages with. It is also only possible 'properly' with official knowledge via gallery 'Interpretation' provided by the gallery expert i.e. the curator.

Research has shown (Lynch, 2006) that for museum and gallery professionals the main purpose of interpretation is to support inclusiveness and access. I would argue that this is perceived simply as access to the dominant paradigm. Context, artist's intention, and meaning are shown to be the key requirements of visitors in interpretative texts (Bennett, 1999; Lynch, 2006). Whitehead (2011) argues that works are discussed within an art historical discourse and that the socio-historical context and the detail of process and material that audiences desire are neglected. These approaches would, he maintains, help to 'ground' the artwork, and begin to dissolve some of the barriers created between work and viewer by connecting to areas they are inquisitive about. They would be supportive of an engagement that

has relevance and points of entry rather than directing them to what they should be interested in. These texts could also begin to potentially open up this fixed discourse to other knowledge and voices:

> "It is time for galleries of contemporary art to experiment creatively and responsibly with written interpretation, to develop uses of language which are relevant and simple yet not 'dumbed down' and to produce text which does not shy away from theoretical uncertainties, and which is open-ended enough to allow visitors to engage with more than one interpretation of works of art" (Whitehead, 2004, p. 94).

In her research into interpretation, Lynch (2006) reported that a wider range of materials and more interactive experiences were regarded as more successful. The report also identified front of house support in interpreting as helpful and accessible if "they responded directly to the needs of the viewer" (Ibid. p. 14). Lynch argues that perceiving the notion of dumbing down suggests a preferred, more complex understanding, but this is actually just different knowledge. This notion of incrementally developing knowledge towards a more sophisticated and deeper understanding will be shown to be an issue within gallery education practice and models of co-creation. Providing a space for visitors to develop their own interpretations is a key feature of the arguments to support a more diverse and open-ended form of textual information. Burnham (1994) notes information dutifully provided by gallery assistants in their aim to be helpful limits the chance for the visitor to explore their own ideas. This information tends to be art historical or biographical and what we might refer to as reproduced knowledge. Burnham refers to them as 'gifts of information' (Ibid. p 521). Whitehead also comments on gallery assistants', "natural inclination to provide "art" knowledge" (Whitehead, 2011). This sense of duty, to reproduce and share dominant knowledge, will be evidenced through discussion of findings for this research. Whitehead also acknowledges the increased role of the gallery assistant in providing 'live' interpretation, but also notes that some visitors may feel uncomfortable approaching them (Whitehead, 2004). Whereas a booked tour or talk is part of the cultural convention of the gallery experience, specifically seeking out knowledge could suggest a lack of knowledge and expose cultural insecurity.

Lahav (2011b) discusses the mediated nature of looking in these contexts guided by social, and cultural conventions. Information provided alongside the act of looking can significantly shift the knowledge developed. According to Jewitt (2008), conventionally image illustrates text. Text is more definitive and hence leads knowledge development and interpretation in the gallery environment (Lahav, 2011a). Although discussed earlier in terms of difference, here the contrast between image and text is one of epistemological hierarchy. Lahav (2011b) suggests that placing textual information away from the artwork provides information but allows the visitor space to develop their own ideas primarily. She describes a 'mode of looking' that visitors adopt in galleries whereby texts are often prioritized. In fact, in my own experience I often see students taking photographs of the labels in the gallery rather than the artworks themselves. Lahav wonders whether in fact providing a 'way in', "acts as a way out", letting visitors off the hook from looking for themselves. This looking however, is often a barrier in itself for those visitors not familiar with what is a culturally framed looking. Whitehead even suggests that an emotional or aesthetic experience of an artwork mentioned earlier is, in fact, a 'learned response', rather than an instinctive one (Whitehead, 2004, p. 92).

Some curators, particularly of modern and contemporary art, favor a lack of interpretation (Whitehead, 2004), and whilst Lahav does propose that it be placed differently she does see a need for it (Lahav, 2011a). Lack of interpretation for Lord (2006) can be seen in two ways – either a postmodern impulse towards a plurality of ideas or a modernist prioritisation of the object; either way, "In taking away the text and the curatorial voice, museums leave visitors alone with the objects, allowing them to have a supposedly unmediated encounter that can inspire feelings of awe, personal reflection and multiple interpretations" (Ibid. p. 80). However, she admits that an absence of interpretation in the gallery can also act as a barrier to engagement leaving visitors, "frustrated at the lack of authoritative information about the objects, or bewildered about what they are supposed to learn from the display" (Ibid. p. 80). This positioning of the visitor as learner is crucial to these arguments, and Lord argues that objects unsupported by 'way in' frameworks can leave the visitor perplexed not only as to the meaning of the object but their purpose in engaging with it leading once again to epistemic disconcertment.

The issues with using words and text to interpret or describe a visual artwork were discussed earlier, but the text referred to in this chapter is much more about perpetuating authoritative knowledge. For Lahav, using printed written material immediately positions the knowledge in question as fixed.

> "Museums claim that text is democratic, diverse in its approach and interpretive strategies, but is this really so? Text may also signal resistance to change, a maintaining of the status quo, a continuing belief in the superiority of the curator and the museum as a repository of omnipresent articulation of meaning, alienating those very people for whom it is meant to be enabling" (Lahav, 2011b, p. 91).

Text can be seen as limiting therefore in providing contexts with which to co-construct meaning or knowledge.

Whilst aiming to provide accessible entry points, these texts are frequently written using art historical and curatorial terminology. Harris discusses this 'artspeak' as, "A taken-for-granted terminology in which to discuss and identify certain works and activities as art" (Harris, 2003, p. 4). In the context of modern and contemporary galleries in particular, this notion of using specific art language to help justify works as art has become central to addressing more sceptical perceptions. Whilst some of us who work in galleries regard the textual information provided as just one interpretation, it must be acknowledged that for many visitors it is regarded as true and authoritative knowledge (Whitehead, 2011). There are calls (Mayer, 2005) for museums and galleries to be transparent about the construction of these narratives. In fact, it could be argued that a lack of curatorial transparency is perpetuated through interpretation, and part of the construction of truth in the gallery.

In recent years there have been calls for creative, co-created interpretation that accommodates audiences' own ideas (Golding & Modest, 2013). However, interpretations made without art historical knowledge can develop responses that are deemed unsatisfying by the audience (Whitehead, 2011), symptomatic of epistemic disconcertment. Paradoxically, the texts aimed at encouraging interpretative approaches sustain and perpetuate the audience's expectation of them to deliver authoritative knowledge. Although presented as an invitation to join in with a dialogue about the work, the conversation is one sided, the absent curator having

already developed and presented knowledge to the viewer. In fact, invitations to participate in any ‘co’ activity can be seen to be part of the institutional paradigm, inviting the audience to accept certain knowledge as it becomes more involved in its development. These issues around the invitations to co-create will be taken up later in the thesis. Whitehead (Ibid.) suggests an ethics of interpretation that is transparent in its authorship and constructive nature, and cognisant of its institutional authority and contribution to discourse. He calls for interpretive strategies that ground artworks in the social realm and reflect interests and curiosities of diverse audiences. Research, he suggests, is needed in how to co-create interpretative content across the boundaries of the institution and internal roles and responsibilities.

In developing the modern art museum as a space of reception, the viewer is separated from the development of knowledge presented through the exhibition. It is argued (Sayers, 2011) that the act of conversation inherent in facilitated gallery workshops can, however, locate the audience at the site of knowledge production which can be seen as a challenge to the exclusive authority of the museum. The next section will explore this particular practice and how it is situated within the competing paradigms set out earlier.

2.3 How knowledge is perceived and developed through gallery education

The gallery has been shown to be constructed and enacted as a pedagogised space. Knowledge is offered up for the visitor to *learn from* in the form of catalogues, written and ‘live’ interpretation, artist and curator talks, and conferences, but in the context of gallery education it is presented as knowledge to *engage with*. The remainder of the chapter will discuss knowledge associated with the gallery educator role and its associated justification.

Gallery education is acknowledged as a particular pedagogical practice specific to facilitated learning experiences in sites for display of historical, modern and contemporary artwork. The learning theories and discourse that underpin its development have often drawn on the more established literature from the field of museum studies. However, there are two key areas that distinguish gallery education

in terms of both its content and delivery. Firstly artworks as opposed to historical museum objects are slightly more readily accepted as objects open to interpretation (Cutler, 2013a), although arguably this is more a perception with museum professionals than visitors. Secondly the role and practice of the gallery educator has emerged in the UK and other parts of Europe as a predominantly artist led pedagogy (Pringle, 2006a).

Whilst in the UK the role is most usually referred to as gallery educator or artist educator, in Europe it is more widely recognised as mediator. In the US, the term 'docent' or 'guide' is often used to denote a slightly different practice, but one that it still facilitates gallery education. In all cases the gallery educator is seen to provide an interface between the artwork and the visitor, guiding, prompting and facilitating engagement with the objects on display. Across most organisations today, an approach that opens up the artwork to the visitor's interpretation and participation in meaning-making is favoured.

For some, gallery education is positioned as a postmodern practice (eg. Hooper-Greenhill, 2000a), and this relates strongly with the anti-foundationalist positions described in chapter one. Allen's description of the practice is as follows:

> "We regularly involve people – 'visitors' – to take on the role of artist or curator, so that they, too, can play around, challenge and take authority. In this way we 'deterritorialise' and 'destratisfy', facilitating a composite meaning–making that springs from the idea of participatory cultural production" (Allen, 2009, p. 299).

Gallery education practice has been constructed in discourse, and described in literature in UK in the past 20 years or so, as strongly connected to this artistic role, practice and identity. This section will look at artistic knowledge and how this influences, and plays a role in, the development of new knowledge with participating learners situating the practice within both the artistic and emancipatory paradigms.

As discussed in chapter one, the artwork is often represented as a manifestation of a specific interpretation and understanding of both the internal and external world. Pringle uses Buchler's definition of this knowledge: "The aim of art is the expression of *understanding* as an account of experience" (Buchler quoted in Pringle, 2006b). Research has explored the identity and characteristics of the artist educator at

length, and in particular artist led pedagogies in the gallery (Fuirer, 2005; Hiett & Riding, 2011; Pringle, 2006a; Sekules, 2003). Within this literature, gallery education characteristics are aligned with particular attributes and skills associated with creative practice. Connections are made between artists' own knowledge development and the art making process. In a recent study of gallery educators' own perceptions of their practice a, "natural alignment between the processes employed by artists to generate new work and creative research and learning" was identified (Pringle & DeWitt, 2014, p. 3).

Charman (2005) uses the term 'professional heteronymity' to describe the fluidity between roles and functions that gallery educators can successfully operate between. In line with a co-learner model, she sees the role of the educator in these scenarios as much more fluid, able to shift in and out from educator to learner. Pringle uses the term, "Conceptual investigators", who "occupy multiple roles: facilitator, co-learner and instructor primarily, although they typically resist identifying themselves as teachers" (Pringle, 2009, p. 2). The role of the artist educator is often discussed as working within the framework of constructivist approaches (eg. (Charman & Ross, 2006), which positions it alongside the learner in terms of generating knowledge. However, there are issues and McKane (2012) suggests that gallery educators have their own authority within this framework and associated dialogues.

Fuirer articulates the expertise of the educator as someone who has skills for 'subtle handling' of these kinds of discussion, with the 'mental dexterity' to work with questioning techniques and balance between 'guidance' and 'direction' (Fuirer, 2005, p. 6). This almost invisible facilitation is presented as validating the knowledge produced through a bracketing approach. It suggests that the artist educator is in a position of knowledgeable authority, able to apprehend a multitude of ideas and knowledge, and make value judgements about which are prioritised and taken forward in discussion to create new knowledge about the artwork.

Within gallery education practice, dialogue creates the main space for meaning-making where different voices and perspectives propose and negotiate interpretations. For those who advocate for co-constructed knowledge development this is often associated with the concept of 'talking knowledge into being' (Rahm, 2004). Skills are perceived in the artist educator in pulling together these

perspectives into new knowledge. For Fuirer these processes are again aligned to artistic practice:

> “The role of the artist educator is to facilitate the subtle process of arriving at concrete outcomes from a mutable process. From a practitioner’s point of view, this is analogous to the process of making an artwork, which may begin with a supposition, a hunch or a glimmer, but results in a tangible, viable outcome or product” (Ibid. p. 7).

Here, although the process is seen as mutable, the new knowledge generated is not. Meaning-making is largely seen as contained and resulting in agreed and finite knowledge.

Pringle outlines the key characteristics of artistic knowledge which include the enquiry based, “intuitive, playful and spontaneous alongside the rational and reflective”. She emphasises the importance of these approaches being underpinned by certain values:

> The artist educator is not present as an expert to impart a fixed body of knowledge about the artwork, or to provide authoritative or comprehensive answers. Rather, my aim is to encourage learners to draw on their existing knowledge and experience and, through a process of group dialogue (supported by relevant contextual information), make ‘meaningful’ connections…with the artworks for themselves. (Pringle, 2006b, p. 2)

Pringle also includes the artwork itself as part of this dialogue. Here the artwork as speaking and autonomous object can catalyse new understandings and ideas, as well as corroborate the speculative knowledge put forward. This does not mean “...participants disregarding their original conceptions, but rather expanding them through engagement with the artwork and the surrounding dialogue” (ibid. p.4).

As well as bringing a specific skill set and aptitudes to the learning situation, artists can also encourage and support empathy and an engagement with the conceptual and practical process involved in making the artwork. Charman (2011), for example, describes stepping into the shoes of the designer during gallery based workshops at the Design Museum. Their own closeness with the artist through practice, for the participants provides an authenticity to the knowledge that they share.and provides justification.

With an acknowledged shift in focus of museums towards the audience, strategies and theoretical frameworks to support the development of new knowledge with the visitor have been developed largely through learning. In order to encourage, support, and validate visitor's ideas and meaning-making in the gallery, particular active learning strategies have been adopted and developed. This is especially the case for those underpinned by constructivism and co-constructivism (McKane, 2012).

Hooper-Greenhill (1999) and others (Falk & Dierking, 2000; Hein, 2002) have researched the nature of learning in museums, developing strong arguments for the effectiveness of constructed knowledge, developed through individual and personal experiences, and shared and tested within temporary communities of learning. This format has become a popular model in both galleries and museums. For this constructivist learning to thrive, however, there must exist points of entry, and Hooper-Greenhill encourages museums to develop, "appropriate strategies of intelligibility" to support this (Hooper-Greenhill,1999, p. 14). This section will explore these tensions, and consider the role of gallery education as interpretation designed to mediate and create access points between the knowledge of the museum and its audience.

Falk and Dierking have evidenced the shifting paradigm of knowledge from authoritative to constructivist in recent museum practice (Falk & Dierking, 2000; Falk, Dierking, & Adams, 2006). Through a series of contextual frameworks, they discuss personal, socio-cultural and physical learning as lenses through which to consider what the ideal learning experience might be to enable construction of knowledge. Within a socio-cultural perspective, they look at how knowledge is modelled and shared, applying psychological theories of social cognition as well as educational theories of individual and communal learning to create a framework for understanding how individuals and groups make sense of the new knowledge they are involved creating in the museum.

In search of educational theories to support more democratic relationships with participants, museum and gallery educators have looked to the engaged pedagogies of Dewey(2004), Friere (2000), and Lave and Wenger (1991), as well as the child-centred methods of Vygotsky (1980). These approaches have provided scope with

which to explore teacher-learner relationships. For Hooper-Greenhill these approaches have had important implications for the notion of meaning-making in the museum, “Critical pedagogy recognises that people ‘write’ meaning rather than just encounter or perceive it” (Hooper-Greenhill, 1999, p. 4). These pedagogies, although adopted to provide a framework for teaching in museums, can also be more fundamentally used to underpin review and reflection of the institution in order to increase its democratisation. Parallel to developments in art education at this time, Hooper-Greenhill challenges cultural institutions to “...acknowledge the world beyond the museum classroom. The educational role of the museum has become part of cultural politics” (Ibid. p. 4). These more critical approaches will be discussed further later.

Whilst providing a paradigm that acknowledges and prioritises knowledge generated by the participant, some have identified issues with the use of constructivist and co-constructivist approaches. Sayers (2011) addresses the status of this new knowledge and what she perceives as institutional ambivalence towards it. As outlined in the introduction to this thesis, in my experience this can be expanded to include the ambivalence of participants themselves towards this new knowledge. Sayers maintains that constructivist approaches focus on the process of knowledge development, which perhaps accounts for these competing perceptions and value, “...they emphasise the creative activity of the learner above the status of the knowledge” (Sayers, 2011, p. 412). McKane (2012) argues that rather than overturn the inequalities identified by Bourdieu and later Rancière, a constructivist approach can perpetuate the notion of a hierarchy of intelligences where only the educator is in a position to guide and facilitate the public’s individual and meaning-making process:

> “Where once the opposition was between those who knew the discourses of art practice and art history and those who did not, a fresh polarity now arises between those who know the discourses of visual literacy and reflexive thinking and those who do not” (McKane, 2012, p. 133).

Like McKane, Sayers (2014b) takes a socio-political perspective, framing her discussion of young peoples’ programmes at Tate Modern through emancipatory pedagogies. Connecting interpretative practices with critical pedagogies and looking at the theories of Gadamer, Friere, Rancière and Bourdieu she questions if a gallery can really meet its emancipatory ambitions. Her discussion focuses on canonical and

negotiated knowledge with the tensions around interactions between the two. She considers how gallery educators' ideologies impact on young peoples' learning in the gallery, and how this can presume a certain learner. The role is identified clearly within a participation agenda, and informed by discourses of access and inclusivity. This discourse determines an 'other' in terms of knowledge but one that despite being 'knowledgeable' is not knowledgeable in art.

Dialogue in this context is viewed as both conversation between people around the artwork, but also as hermeneutic dynamic. Much literature on museum education approached from a constructivist perspective is set within a post modern context (Hooper-Greenhill 1999), where there is a focus on hermeneutics, characteristic of postmodern positions. When applied to gallery contexts this is useful in fragmenting the authority of the cannon of modern art and challenging dominant discourse. Gadamer's approach to hermeneutics in particular is cited as useful to museums and galleries (Hooper-Greenhill, 2000b; Sayers, 2011). According to Hooper-Greenhill for Gadamer, "Learning is the result of both experience and interpretative processes and is a continuous endeavour. The processes of learning occur continually as we use our prior knowledge to negotiate the world, and in doing so we learn new things and challenge, confirm, or deepen what we already know" (Hooper-Greenhill 2000b). Within this model the viewer's own knowledge is at the heart of the engagement with the artwork developed through various lenses of encounters with other knowledge.

Dialogue is essential for co-constructed approaches particularly in negotiating meaning. For Pringle, understanding itself, "is dialogic in character and meaning is generated within a two-sided relationship between speaker and listening" (Pringle, 2008, p. 124). She sees these dialogues as a process whereby knowledge is gained by each individual through exchange. Here, knowledge is developed through an active process, a co-constructivist pedagogic model. Concepts of sharing and exchange frame knowledge in this context as equitable, offering something different but of equal value to another participant. Knowledge is viewed as components that can be swapped, added to and re-arranged, all through the lens of personal knowledge and experience. Knowledge is continuously developed through engagement with further works and practical activity, and consolidated during cycles of action and reflection (Kolb, 2014).

As has been described earlier, the gallery educator is presented within gallery education discourse as a specialist in initiating and facilitating this dialogue, where audience members are invited by the institution to converse with and about the artwork. Pringle (2006b) recognises a key aspect of engagement with the artwork as that of, 'deducing' artistic purpose and intention. This for many is at the heart of justification of knowledge about the artwork, as will be seen in discussion of findings in chapter four. However, the speculative knowledge from which this is developed through gallery education approaches often remains unsatisfying. In these instances, questioning is often used to focus participants and catalyse discussion. In the literature, questioning is discussed as an integral process in developing knowledge through hermeneutic and dialogic processes. For Sayers, "It is through this dialogic process of exchanging and questioning that knowledge is made, shared and remade by artist-educators and participants" (Sayers, 2014a, p. 414). Consideration of responses and ideas validates knowledge contributed during the conversation which is often initially 'speculative' and later 'negotiated'. Pringle identifies a confidence in letting go of authority of knowledge, and allowing dialogue to develop organically and contingently as a characteristic of the artist educator; she does, however, also see framing of the dialogue developed through workshops as 'shaping' learning experiences acknowledging the role of the educator in directing the conversation and negotiation of meaning (Pringle, 2008).

Although dialogue is widely acknowledged by those within the field of gallery education as the preferred context for meaning-making, adopted and specifically designed frameworks to scaffold and support this have been developed by educators, who often see learning as developmental and similar to Vygotsky's model of the zone of proximal development (Vygotsky, 1980). Some of these models are outlined briefly below:

- *Ways of looking*

  This model provides a template for group engagement and discussion where the artwork is analysed in terms of context, subject, object and personal meaning (Charman & Ross, 2006). This model informed the delivery of the workshop used to generate data for this study and will be discussed in more detail in chapter three. Within the *Ways of looking* model, personal knowledge is addressed alongside a focus on the art object itself. (See Appendix D)

- *Visual Thinking Strategy*
  A model developed and used in galleries in the US (e.g. Museum of Modern Art, New York), the visual thinking strategy (VTS) uses open ended questioning to gradually build up participants' visual literacy and critical thinking skills. Participants move from looking and speculating about an artwork to evidencing their proposed knowledge with what they see, and finally expanding and stretching their ideas about the work's meaning further. VTS as a model was influential in the development of Project Zero's visible thinking routines, which have developed as a set of strategies to encourage children and young people to think more divergently.

- *Philosophical inquiry*
  One of the more recent development in galleries, philosophic inquiry (PI) has most extensively been used at Turner Contemporary, where facilitated practices of joint questioning have supported engagement with, and knowledge of, artworks on display. Philosophical inquiry also builds speculative knowledge which is considered and developed collectively through protocols designed to encourage listening and the respect of other ideas and viewpoints.

Dialogue is crucial in creating a forum for multiple voices and different perspectives to interact and connect, but they do not necessarily connect to form one single new knowledge (Rahm, 2004). Although developed through collaborative and collective processes, actual meaning-making is seen as personal and individual (Burnham & Kai-Kee, 2011). In such co-constructivist models as those described above, knowledge and understanding are developed collaboratively, but because it is assessed alongside personal knowledge and experience, understanding or meaning-making may be different to each individual in the group.

In his model of the constructivist museum, Hein (2002) maps continua for epistemology and learning in the museum context, developing them into a grid within which pedagogical approaches can be situated. Constructivist pedagogy is where

most gallery education has been positioned in recent years, and yet his quadrant for a discovery pedagogy where active learning and the opportunity for experimentation and challenge still lead to a ‘desired outcome’ arguably still prevails.

McKane (2012) suggests that through this ‘guiding role,’ the superiority of subject knowledge is replaced by ‘know how’ knowledge, affording the educator a different authority. However, I would suggest a slightly different perspective where the educator’s knowledge of the work is perceived as closely associated with the official knowledge of the museum, and hence, validates and takes forward any speculative knowledge that emerges and corresponds. Different perspectives emerge but still specialist knowledge dominates. Art historical knowledge, although separated from everyday life and the range of encounters that are generated in the gallery, is normalised as the preferred and prevailing authoritative voice.

Mörsch (2009) identifies four discourses through which gallery education is represented; affirmative, reproductive, deconstructive and transformative. The affirmative discourse represents gallery education as communicating the dominant voice of the expert institution via what she refers to as ‘authorized speakers’. This is usually in the form of lectures, tours and catalogues and also, I would argue, interpretation. Through a discourse of reproduction, gallery education’s function is to educate those new to this field of knowledge, and to develop and support audience development. Practices associated with the reproductive discourse include open drop-in access for families and communities that are ‘light touch’ and generate large audiences; they also include artist led workshops for school groups, and live interpretation from gallery assistants. The deconstructive discourse is associated with critical museology, and is aligned with practices of institutional critique. Practice associated with this discourse may include artist interventions or socially engaged practice that makes the construction of truth within the institution visible. It may also involve a more emancipatory or political involvement of excluded groups. Mörsch sees the fourth discourse, transformative, as the most uncommon. Here, the purpose of gallery education is to support the subversion of the museum as holder and explicator of expert knowledge, and to undermine traditional views of knowledge as fixed and hierarchical. Aspects of this discourse will be discussed further when I apply findings to contemporary practice in chapter seven. Art historical knowledge prioritised within the institutional paradigm is essential to some of Mörsch’s

discourses but difficult to accommodate in others. This section will conclude with a consideration of how and when art historical knowledge is introduced in gallery education contexts.

For Pringle (2006b) the introduction of ‘theoretical’ or ‘public’ knowledge expands these co-constructed understandings rather than undermining them. Here, different knowledge types are viewed as complementing each other, sitting alongside one another and not dominating or subjugating. This account of gallery learning is based on the model of aesthetic understanding through experience developed by Lachapelle, Murray, and Neim (2003). The authors focus on the intellectual aspect of engagement with the artwork, where they see experiential knowledge challenged and re-ordered by engagement with theoretical knowledge, rather than the other way around. Knowledge emerging from hermeneutic engagement and group dialogue is reassessed and re-constructed in response. This develops new knowledge co-created between the group, the artwork and the context. Knowledge is developed within a constructivist framework individually, as the viewer brings together experience of the artwork and institutional interpretation. Rather than replacing existing forms of knowledge with something new, this new knowledge exists in addition.

Lachapelle et al.’s definition of this theoretical knowledge clearly positions it as steering the viewer in the right direction, and insuring against what some (e.g.Meszaros, 2007b) would see as ‘knowledge as opinion’. They say:

> Theoretical knowledge must be logical, unified and well articulated. It must provide the concepts that will assist the viewer to separate fact from fiction, to eliminate any stereotyped ideas from his or her thinking, and to go beyond premature conclusions and initial, tentative, inferences about the meaning of work of art. In sum, theoretical knowledge must provide the means by which the viewer achieves a new and more satisfying understanding of the work of art based on a synthesis with the evidence observed (Lachapelle et al., 2003, p. 90).

By this they mean knowledge that achieves epistemic reassurance and ‘concertment’. In some cases art historical knowledge provides a context through

which the viewer can consider a more ‘objective’ perspective which feels more authentic, and if aligned to the viewer’s speculative knowledge can be validating.

> Theoretical knowledge helps the viewer to stand back from his or her initial viewing experience in order to see the work of art more clearly. It provides “the bigger picture”: a panoramic view of the work of art and situates it within the context from which it originated (Ibid. p. 90).

Here, the authors suggest that theoretical knowledge can provide justification for participants’ mediated and constructed knowledge. In engaging with, and reassessing in response to, this knowledge, participants could be seen to reshape constructed knowledge to conform to the theoretical knowledge. This final outcome is referred to as ‘reconstructed knowledge’. Reconstructed knowledge within the gallery dialogue is ‘socially shared’ but does not become public knowledge.

Burnham and Kai-Kee (2011) make the point that all gallery educators bring something different to the interaction and conversation themselves. For them, however, it is an essential part of gallery education to be knowledgeable about the artworks in quite a traditional sense. This expertise sits alongside knowledge of the audiences they are working with, and of learning theory and practice that can support engagement. They acknowledge that audiences often require reassurance of the credibility of the educator’s own specialist knowledge, and how that can guide their own knowledge development and validate the knowledge they bring with them to the encounter: “Deep knowledge of the artworks is a part of good gallery teaching” (Ibid. p. 71). This deep knowledge they describe as being developed through art historical and curatorial discourse. Within the constructivist vein they see final knowledge development as individual, “a distinctive experience”, for each participant. Knowledge is regarded as a final product, “an investigation that has brought observations, thoughts, and feelings together into a whole (even if only a temporary, provisional whole), with a sense of having reached a point of knowledge and understanding, with a feeling of accomplishment” (Ibid. p. 67). Again, a feeling of reassurance is alluded to, providing resolution and a satisfying answer.

Although the educator in these contexts facilitates a dialogue and proposes that it is a site of equitable contribution, the art historical knowledge they bring to the situation

and their powerful position in directing the conversation can be problematic. The role of the educator is integral to developing the conversation and knowledge creation as they identify key points introduced, weaving and directing the conversation towards what they regard as a valuable dialogue. Art historical knowledge is integrated gradually and at points that the educator regards as useful, usually to stretch the participants' ideas and broaden or develop further discussion. This 'dripping' and 'stretching' can be seen equally as bringing the two types of knowledge together or of refusing the validity of participant knowledge. For Burnham and Kai-Kee, it is seen as a catalyst that extends thinking and helps "students feel that they are getting closer to the work" (Ibid. p. 72). For Charman and Ross, this reassurance takes the form of a 'comfort blanket' (Charman & Ross, 2006, p. 6).

Although seen as a valuable approach above, for the visitor, adopting this position can be problematic. Furier (2005) describes the strategies employed by the artist educator in both encouraging deeper and more divergent thinking and also supporting the ambiguity of the unknown, conscious that this can be a de-stabilising experience. Charman and Ross (2006) maintain that reassuring participants involves making visible a specific epistemological position in this case that, "knowledge may not be fixed or stable and to share with the learners the idea that learning is a process, that striving for meaning is a complex and difficult process" (p. 7).

Summary

In the first part of this chapter, I have discussed the dominant paradigm of knowledge that prevails in the public art museum and its role within the power structure of the institution. I have presented arguments around the nature and purpose of gallery interpretation, and the issues that this convention of the exhibition format presents for a co-creation model. I have also discussed the representation of the exhibition format itself as an already researched text presenting finite and fixed knowledge to the public. Epistemic disconcertment and cultural insecurity have been shown to be important factors in how knowledge generated or encountered is valued.

Curatorial knowledge has been situated within the institutional paradigm and presented as fixed and authoritative through the format of the exhibition with little opportunity for co-creation with audience. Curatorial voice has been shown to be dominant, found in texts which themselves have authority and are prioritised in the viewing experience. This knowledge is often reproduced by gallery assistants and steered towards in some gallery education models. In constructing this knowledge as truth without curatorial transparency, a pedagogical context is set up with the audience is clearly positioned as learner.

The chapter has explored the particular representation and use of artistic and art historical knowledge within the discourse and practice of gallery education. It has demonstrated a tension between the open and contingent view of knowledge that is embodied by that practice in line with the artistic paradigm and the prevailing authority of more academic and scholarly knowledge, associated with the institutional paradigm, and often integrated to reassure the learner.

These types of knowledge will all be discussed further alongside analysis of the participant experiences of the workshop delivered for this study in chapter four. The next chapter provides an overview of this workshop and a discussion of other methods used alongside.

3 Research Methods and approaches

This chapter builds on the theoretical preoccupations outlined so far to address the methodological concerns associated with this study. In this chapter I will explore the importance of polyvocality within the research design, and its value in terms of addressing both the inter-disciplinary nature of the study and its role in opening up practice and perceptions of knowledge. It describes methods used to gather data on the direct experience of knowledge co-creation, partially generated through some of the gallery education approaches explored in chapter two. Phenomenography, introduced earlier, will be discussed in detail, drawing out its theoretical correspondences to concepts previously explored and constructing an approach specific to this study. The practical and ethical considerations of undertaking research within one's own organisation and with colleagues are also considered.

3.1 Developing an inter-paradigmatic methodology

Law maintains that although research findings are presented as truth, they are in fact constructed (Law, 2004). For him the very fact that we refer to the term 'finding' in itself suggests a positivist view of knowledge where it is considered 'out there' to be discovered. Hammersley refers to this as the 'discovery model' of objectivity (Hammersley, 2010). Earlier discussions have put forward an argument for an approach to generating knowledge collaboratively that assumes equity and mutability of meaning. This is an approach I have employed through my own facilitation and teaching in galleries; encouraging participants to have confidence in the new knowledge they have individually and collectively created about an artwork. There is therefore an alignment between an epistemological position perpetuated throughout my practice, and the one emerging through this research that aims to surface difference through the development of horizontal discourse and polyvocality.

Law questions the appropriateness of "knowing" as a term (Law, 2004, p. 2). In gallery education, we often use the terms engagement and participation to imply a more temporal involvement in construction of meaning and knowledge. Law sees us "relating" to realities rather than fixing them through knowledge, "Perhaps we will

need to rethink our ideas about clarity and rigour, and find new ways of knowing the indistinct and the slippery without trying to grasp and hold them tight" (Law, 2004, p. 3). According to Law, we need to acknowledge that both methods and understanding produce realities. Rather than pinning down and closing off knowledge, for Law we should be "trying to open space for the indefinite"(Law, 2004, p. 6).

Law describes the mutability and flow of knowledge and realities assembled and gathered through social science research. The 'messiness' that research often tidies up into 'proper' findings is celebrated by Law. I have sought an approach that allows me to accommodate and embrace such a fluidity and overlapping of analysis. In keeping with what I have drawn out in previous sections, I have sought an approach that can accommodate the situatedness of the research and analyse the rich texture of the specifically generated data with reference to theoretical and conceptual positions introduced through the literature and organisational documentation.

I have suggested that competing paradigms are at play within the context of the gallery, and that this impacts on what is regarded as knowledge and how it is developed and valued. Some research methods have been developed in order to address these in-between and conflicting conceptual spaces, bricolage being one (Kincheloe, 2001). Denzin and Lincoln describe the bricoleur as "...a theorist that works between and within competing and overlapping perspectives and paradigms" (Denzin & Lincoln, 1994, p. 2). The bricolage allows the researcher to bring together a range of approaches and methods in a pragmatic way to address particular research questions. It also allows analysis to interact with the researcher's own position and experience, and accommodate reflexivity. This particular view of qualitative research has helped me in constructing a methodology specifically suited to the nature of my own research. Various methods have therefore been employed at different points in order to address the power/knowledge relationship, the role of artistic knowledge, and the importance of justification.

The design of the study sought to examine the different ways that groups implicated in co-creation of new knowledge about art in the public art museum understand and experience this. I wanted to explore with them what types of knowledge emerged, how they valued them, and how their characteristics in terms of source, process and justification fitted with the theoretical arguments presented earlier in this thesis. I also wanted to explore the impact of these perceptions on experiences of knowledge co-

creation. Given the epistemological issues that arise in the concept of knowledge co-creation, the research design had to take into account the more fundamental ways in which knowledge about artwork was conceptualised and experienced, as well as that of new knowledge developed collectively within a learning situation in the gallery. A phenomenographic method (Cousin, 2008) was selected to explore and structure experiences of knowledge generation in the gallery prioritised through the descriptions of those implicated**.**

This study was undertaken during a period of change within the gallery, when a new vision for co-creation, as discussed in the introduction, was in the process of being developed and implemented across the whole organisation. These changes have aimed to increasingly acknowledge visitors' engagement with artworks on display, and propose to foster an environment of shared knowledge and understanding. A research design was sought that could not just investigate questions regarding participants' perceptions of knowledge, but that would also provide findings that I, other colleagues and the institution can reflect on and use to inform future developments.

Ethnographic and action research approaches were both explored and rejected. An ethnographic approach (Walsh, 1998) was considered as it would generate data about the interrelations between exhibition and learning curators and audiences. Cultural-Historical Activity Theory (CHAT) (Nussbaumer, 2012) was also explored as a way of incorporating the socio-cultural context of the gallery and examine the interrelations between different perceptions and practice. Action research (McNiff & Whitehead, 2011) would have been in the spirit of integrated and collaborative practice and would have enabled myself and colleagues to test out new approaches and reflect on their impact. However, none of these approaches would generate data that could explore what seemed to be the more fundamental issue, that of perceptions of knowledge and particularly new co-created knowledge. Interpretative phenomenological analysis (Chapman & Smith, 2002) was considered as appropriate for this but is hypothesis driven, and an approach that could respond to all of the themes that emerged through analysis was preferred. Phenomenography provides a more appropriate approach, in that it surfaces the different voices and perspectives involved in the study prioritising participants' lived experience and language used, allowing it to emerge from the data.

Despite not explicitly employing an action research approach I did consider the investigations I was undertaking as collaborations with colleagues. Researching in one's own organisation has been referred to as 'insider action research' (Coghlan & Brannick, 2014). Those who participated in this study are involved in the organisation being studied and hence are implicated in taking findings forward afterwards within the organisation. There are, however, issues with researching in one's own organisation that needed to be taken into account from the start. There have been more obvious concerns about feeling one is able to speak openly, a concern for both me and participants. Participants were reassured about anonymity within the study to mitigate against this. The strategies put in place for this are outlined towards the end of this section.

Dwyer and Buckle (2009) see both advantages and challenges in researching the community to which you belong. This insider/outsider perspective can be supportive of research that aims to encourage or lead to further reflection on practice or organisational change. The researcher can be seen to have an authentic understanding of the particular practice or context being studied, and has characteristics of the 'reflective practitioner' (Schon, 2016). Adler and Adler (2002) note the different circumstances of a researcher's membership of a group which can be temporary, as in the case of ethnography, or what they refer to as a 'complete member', when the researcher is a permanent member of their organisation and wishes to remain in that organisation after the research. This, Coghlan (2003)argues, means that the research involves 'understanding in use' rather than 'reconstituted understanding':

> …they know the critical events and what they mean within the organization, and they are able to see beyond objectives that are merely window dressing. When they are inquiring they can use the internal jargon and draw on their own experience in asking questions and interviewing, and be able to follow up on replies and so obtain richer data (Ibid. p. 456).

This in-between position is one familiar within gallery education and hence my own practice. However, an insider position also means that the researcher may be wary of presenting challenging or contentious findings. Coghlan (Ibid.) warns that certain

issues should be taken into consideration when undertaking research in this way. The first of these issues is that of ‘pre-understanding’, the theoretical position of the organisation or institution and your experience of it. Whilst this can be advantageous it can also mean that the researcher is too familiar with the object of study and does not discern relevant data. Secondly ‘role duality’ can be a problem and the potential difficulties and conflicts that may be encountered whilst moving between an existing professional function and that of researcher. Finally, organisational politics should be taken into account. The researcher can be regarded with suspicion and seen as subversive within the organisation. All of these issues have been taken into account in the ethical considerations outlined below.

There are potential issues in this study that arise through focusing on a gallery where both I and the participants are employed or engaged. Whilst this has afforded me an in-depth knowledge of the structures, practices and dynamics involved at the organisation, I was also cognisant of the fact that this could have presented problems when interviews were undertaken. It was particularly acknowledged that some participants were managed by me at this time. However, the interviews were designed to ask only questions about participants’ experience of knowledge and its co-creation, and not about working relations or the organisational vision. All data included has been annonymised. Interviews were recorded and transcribed to ensure that data was not distorted prior to interpretive analysis and permission was secured for this from participants. Other potential conflicts associated with research in one’s own organisation were taken into account: all participants (particularly staff managed by me) were reassured that participation in interviews was absolutely optional; all participants were reassured of confidentiality; and all recordings and transcripts have been held securely and not shared. Permission was secured to analyse documentation produced by the organisation, and informed consent secured from all participants for associated documentation.

A fictitious name has been given to the gallery, Gallery of Modern Art in the North (GMAN) as part of the process of annonymisation. Although it could be argued that it is possible to deduce the real name of the organisation in question I felt that this protected the identities of those involved and encouraged participants to feel confident in the interviews. There are precedents for similar instances of anonymisation (eg. Reay, Crozier, & Clayton, 2009). Although I would not argue that

the data produced specifically for the study through the workshop is totally replicable, it has been anaylsed through the lens of my own experience in the field which extends beyond this one specific gallery, and also data from other sources.

3.2 Phenomenographic approaches

Marton and Saljo (1976) undertook an influential phenomenographic investigation in 1976. Assessing students' understanding of a specific text, they asked a group to read an extract from a textbook and then to describe what they had learned. The descriptions were analysed and grouped into categories arranged in a hierarchical structure to demonstrate the range of experiences described and how they related to the phenomenon under investigation, learning. From this first study and subsequent investigations Marton developed a concept of 'deep' and 'surface' learning (Marton & Booth, 1997).

This approach is usually applied in research contexts that assess how far students' understanding of a particular 'taught' subject is understood. However I have applied it to explore difference of experience and consider that in relation to theoretical contexts. Whilst this only encompasses certain aspects of phenomenography I felt it could still offer a valuable approach. Hammersley encourages new applications of methods rather than developing a scepticism towards methodology (Hammersley, 2010). In the case of this research, I have applied phenomonography in a very specific way that, although a departure from the more traditional pure forms described, it still uses aspects that were ideally suited to gathering and analysing data.

Phenomenography explores both the conceptual and experiential, and is therefore an appropriate approach to apply to this study which intends to examine not only learners' perceptions of knowledge about art, but simultaneously their experience of knowledge co-creation. The following quote by Marton, regarded as the founder of phenomenography, is frequently cited as summarising its main aims: "A research method for mapping the qualitatively different ways in which people experience, conceptualise, perceive and understand various aspects of, and phenomena in, the world around them,"(Marton, 1981, p. 31).

Whilst Marton regards understanding and conceptualisation as experience, according to Larson and Holstrom the results of phenomenography do not address "...attitudes, values, thoughts or opinions" (Larsson & Holmström, 2007, p. 56). Phenomenography positions knowledge and conception as relational, influenced and developed through interaction with the external world (Marton, 1981). Marton himself proposes that phenomenography engages with "...both the conceptual and the experiential as well with what is thought of as that which is lived. We would also deal with what is culturally learned and with what are individually developed ways of relating ourselves to the world around us," (Marton, 1981). This 'second order' experience is key to the defining traits of this approach. Marton developed this relationship further through his, "Anatomy of Experience", model which clearly articulates experience as incorporating both structure and content (Marton & Booth, 1997).

Various applications of phenomenography to educational and social science research have explored and amplified aspects of the approach that are useful in this study. Established as an empirical approach to understanding students' experiences of learning, phenomenography has become a popular research method in educational studies and more recently in health care. Some "pure" phenomenographers (Larsson & Holmström, 2007), although acknowledging more recent developments, have warned that this application in other fields is misplaced without a full understanding of the original aims. However others (Bradbeer, Healey, & Kneale, 2004) have proposed more hybrid phenomenographic approaches that adapt original concerns and methods to accommodate a wider range of phenomena and contexts.

Phenomenography has been largely associated with research into higher education, generating data and analyses that can be used to design curricula and learning environments as well as guide professional development. The approach provides a useful and practical means of informing teachers and educators about how students have understood a concept, providing opportunity to adapt teaching methods accordingly. In the context of this research it offers the opportunity for staff to reflect on understandings and experiences of co-creation, and develop the concept further in relation to learning with audience members.

The application of phenomenographic findings to professional development and practice are widely discussed (Larsson & Holmström, 2007; Mann, Dall'Alba, & Radcliffe, 2007). Larsson and Holstrom (2007) warn that there is potential for phenomenographic research to develop professional training and learning situations only if the approach moves beyond simple description and the results are genuinely employed to inform development. Mann et al., (2007) claim that phenomenography can be useful for development of professional practice because it, “Provides rich data, and helps to make explicit what was hidden. It not only offers a way of exploring these topics, but also tracking changes in existing areas,” (Mann et al., 2007). For this particular study, the approach is especially relevant in that it has potential to inform practice in relation to the learner but also between different professional fields, developing understanding of the phenomenon itself better and from other perspectives.

Certain theoretical correspondences with earlier discussions are drawn out and presented here within a survey of applications of phenomenographic methods. Marton and his colleagues developed an approach specifically to enable them to undertake empirical research into others’ experiences. As Marton himself acknowledges, their agenda was pragmatic and the research methods developed did not emerge from any particular theory or school of thought (Marton, 1981). Although not derived from any particular philosophical tradition, phenomenography is underpinned by a non-dualistic ontology and constructivist epistemology (Cousin, 2008). The focus on lived experience runs parallel to phenomenology, but although there are similarities the differences between the two approaches in research terms have important implications. Richardson (1999) traces the theoretical reference points and philosophical stances that have informed this “traditional” or “pure” phenomenography aligning it specifically with Husserlian phenomenology. Marton did go on to some extent to provide a theoretical heritage for the approach but has been clear about its origins. Whilst for some this is perceived as a shortcoming of phenomenography (Richardson, 1999) it has allowed those undertaking phenomenographic study more recently to adopt it within a more creative and specific research design, focusing and amplifying the theoretical and philosophical correspondences it has where appropriate (Ashwin & McLean, 2005; Bradbeer et al., 2004; Hasselgren & Beach, 1997).

Tracing its development over the last thirty years, it is possible to see increasing literature focused on theoretical discourse and a confidence in researchers to adapt the approach to align it with these ontological and epistemological concerns. These more recent developments utilise approaches borrowed from other research methods to provide a more contextualised and critical analysis than that developed through more traditional approaches. Bradbeer et al., for example, describe their study of geography students' experiences of their subject as "derived from" rather than "pure" phenomenography (Bradbeer et al., 2004). I will now map some of the correspondences to other theoretical ideas and positions relevant to this research, and demonstrate the ways in which some researchers have adapted the approach in order to explore the potential and relevance for this study.

Like phenomenology, phenomenography developed from a concern with the 'lived experience' of participants. However, rather than focusing on pre-reflective experience of the phenomenon of study, phenomenographers sought to explore the 'second-order' reality of reflective experience. Giorgi (2008), the precursor of phenomenography, developed a particular phenomenological psychology that viewed phenomena from participants' own perspectives. These ideas were highly influential to Marton, who sought an empirical model with which to apply such a focus on student learning. For Marton the strength of phenomenography in this pursuit was its perspective from a, "second order reality,"(Marton, 1981).

Although similarities have been noted (ontological and epistemological positions, life world focus), Larson and Holmstrom warn of "...allegedly phenomenographic studies, where the results presented seem to emanate from a thematic phenomenological analysis" rather than a phenomenographic one (Larsson & Holmström, 2007, p. 55). They stress that "Phenomenography and phenomenology, even though they have much in common and they are related, have differing aims, goals and methods, and thus different results. A phenomenographic analysis cannot replace a phenomenological one and vice-versa" (Larsson & Holmström, 2007, p. 63). Rather than focussing on the essence of a phenomenon, phenomenography seeks to explore how people perceive and understand the phenomenon in different ways. However, Ashworth and Lucas (2000) encourage phenomenographers to look to phenomenological methods to ensure a focus on students' lived experience.

Husserlian phenomenology, which Richardson (1999) argues is the specific phenomenological tradition that informed phenomenography, is primarily concerned with consciously thinking about your relationship to the world and trying to make sense of it. According to traditional phenomenographers, people can perceive a phenomenon in multiple ways but develop those perceptions into understanding in a finite number of ways, usually between four and six. The aim of phenomenography is to establish those four to six ways (Marton, 1981).

Many features of phenomenography have strong parallels with grounded theory defined by Strauss and Corbin as "...a general methodology for developing theory that is grounded in data systematically gathered and analysed" (Strauss & Corbin, 1990). Phenomenographers undertake a detailed and iterative process of analysis of data in order to identify a limited range of experiences. Akerlind speaks of the analysis process as one "...characterised by a high degree of openness to possible meanings where categories of description 'emerge from the data'" (Åkerlind, 2012, p. 117). Pure phenomenographers advocate the use of bracketing to arrive at an outcome space as data driven as possible. Although I wished to prioritise the experiences and voices of the participants involved I also felt that it was important to include my own experiences within the analysis and discussion.

A hermeneutic approach can be identified in both the phenomenographic interview (Barnard & Gerber, 1999) and its analysis (Hasselgren & Beach, 1997), therefore affording synergies with this aspect of gallery learning. Some researchers even identify (and call for), a 'hermeneutic phenomenography' that acknowledges context and interpretation in both participants' descriptions and researcher analysis (Larsson & Holmström, 2007). This is foregrounded in my approach.

Much contemporary gallery pedagogy is grounded in the principles of constructivism. Similarly, this is a founding principle of phenomenographic research methods grounded in second order reality that assumes knowledge is constructed via personal and social experiences in the world. Importantly to this study, constructivism also positions teacher and learner in a more equitable relationship. Limberg, Sundin & Talja stress the constructivist epistemology of phenomenography where "Learning is viewed as an activity of constructing meaning, not as the transfer of knowledge from teacher to student" (Limberg, Sundin, & Talja, 2013, p. 98). Cousin also emphasises the role of the institution in the contextual influences of

meaning-making and construction of knowledge in the learning situation (Cousin, 2008, p. 184).

Ashwin& McLean (2005) have drawn on the traditions of both phenomenography and critical pedagogy to propose a model that addresses critiques of phenomenography that challenge its ability to expose or engage with power structures within learning experiences (Webb, 1997).They bring together literature and approaches from both fields to develop a model that examines both experiential and structural understandings of learning. Focusing on *Pedagogy of the Oppressed* (Freire, 2000) and *Learning and Awareness* (Marton & Booth, 1997), they examine the non-dualist similarities of both approaches but attain that these are manifested ontologically in the case of Marton and Booth and epistemologically in the case of Freire (Ashwin & McLean, 2005). With a particular interest in the focus on teacher/learner positions in critical pedagogy they too encourage the teacher to adopt the 'learner' position, working alongside students as 'co-investigators'. Both traditions advocate a transformational experience through learning that develops understanding of the world from other viewpoints.

Limberg et al. (2013) explore information literacy through three separate theoretical lenses, which they argue each shift our understanding of it and influence how it is taught and researched. They identify three theoretical positions through which to view the object of study: phenomenography, sociocultural theory and Foucauldian discourse analysis (FDA). Whilst phenomenography provides opportunity to identify useful categories of variation, FDA allows data to be further examined via a lens that culturally and socially frames those categories further. If categories of variation map onto these three positions, then there is an argument to examine those categories and associated quotes through the discourse in which they are situated. This I felt was an appropriate approach for this study in order to address hierarchies of knowledge and their impact on knowledge generation and perception.

The above discussion demonstrates a potential application of phenomenography as a method that could overlap with other relevant approaches, and provide a specific research design with which to investigate the research questions. Within approaches that view knowledge as situated construction a more positivist objective validity is not appropriate (Kvale, 1995). However traditional approaches to 'pure' phenomenography do adopt this approach. I have outlined here some of these

issues and how I have addressed them so that the research is more aligned with critical positions described earlier.

Important to this approach has been conceptualising the co-construction of findings, and the interviews undertaken as part of the study are important to this. Dortins (2002) sees it as essential that the interview process, interviewer/ee , shifting re-articulation of meaning be acknowledged and taken into account. She sees some shortcomings in her application of phenomenography to her study through her transformation of the text and refers to Kvale (1996, 2008) who regards the transcription more as a process of 'translation'. Dortins recounts how she felt she was, "reconstituting the socially and temporally situated interviews into something much more familiar to me: a group of texts, or even one large text, that could be read with or without reference to the original conversations, or to the speakers," (Dortins, 2002, p. 208). Bracketing is often advised in qualitative analysis methods and many have encouraged this approach within the phenomenographic tradition (Ashworth & Lucas, 2000). However as recent researchers have noted (Dortins, 2002) this precludes the opportunity for the researcher herself to reflect on and interpret findings in acknowledgement of her own context. In the case of this study, as I am interpreting data from my own work environment, I feel it more appropriate that I am openly implicated in the analysis and findings. Pillow (2010) advocates adopting a critical reflexivity to address this which is the approach I have taken.

To return to Marton, he is quite clear about the role of the researcher in constructing the whole research situation: "In discussing the phenomenographic research effort we are considering a learner (the researcher) learning about a certain phenomenon (how others experience the phenomenon of interest) in a situation (the research situation) that is of her own moulding" (Marton & Booth, 1997).

Phenomenography is underpinned by a non-dualistic ontology and constructivist epistemology which is suited to the research aims for this study. Rather than the traditional and more rigid structures applied through 'pure' phenomenography, I have explored the ways in which it has been adapted to enable more critical and situated analysis, and have adopted a hermeneutic and critical approach to my analysis which takes into account theoretical and contextual positions discussed earlier in the thesis. This approach acknowledges the legitimacy of the various perspectives and allows them to be interpreted holistically. Applying a hermeneutic approach to

analysis also accommodates the context of the gallery and the artwork. It provides the opportunity to examine the phenomenon from a variety of professional and non-professional perspectives, and through the lens of “integrated practice”. The approach has the ability to explore variation in cross-disciplinary settings, and allows for individual, type and collective understandings to be explored (Hasselgren & Beach 1997).

Due to the nature of the research questions and phenomenon being studied, a range of participants is required to represent the various typologies outlined below in order to provide a range of variation but also comparative opportunities. A purposeful sampling method was employed to select participants. Whereas phenomenographic studies usually focus on one particular group, more resent researchers have used the approach to draw out distinctions between groups (Bradbeer et al., 2004; Mann et al., 2007). Between 10 and 20 interviews are commonly used to obtain enough data with which to develop categories. In this study participants were invited from a range of departments and groups all of which were implicated in potential co-creation of knowledge. Agreement was negotiated with the Director and heads of department involved that participants could be part of the study during their working hours. These senior managers were not invited as they had been very recently directly involved in developing the vision for co-creation, and were at that time tasked with developing an understanding (and acceptance of it) from their teams. I felt that this might influence how they responded during the interviews. There were 11 positive responses from the following groups; Educators, Gallery Assistants, Curators and GMAN young people’s programme members. The first three groups are aligned with functions in the gallery previously discussed in chapter two. GMAN’s young people’s group are aged between fifteen and twenty-five and programme their own events with learning curators and increasingly with exhibitions curators. As such they occupy a position of colleague and audience simultaneously.

Various methods were identified to provide a rich dataset with which to examine participants’ conceptions of knowledge of artworks and their experience of its co-creation in the gallery. Data was generated via three approaches. The first was the use of Personal Meaning Maps, a method used in museums predominantly rather than galleries to assess visitor’s independent learning after experiencing a particular exhibition (Falk & Dierking, 2000). Secondly, a gallery based group workshop was

designed to enable collective and democratic discussion about artwork. Finally, all participants were interviewed about their experience of the workshop, relating these experiences to their wider understanding and experience of knowledge as a concept. Alongside this critical analysis of GMAN organisational documentation was undertaken.

3.3 Gallery Workshop

Participants took part in a facilitated workshop at the gallery to construct a concrete situation through which to explore their experiences of knowledge co-creation. When using phenomenographic methods, Marton (1981) and others (Larsson & Holmström, 2007) advocate the use of a concrete event or experience from which to develop descriptions from participants, providing a clear and sometimes amplified situation for participants to draw on. The workshop was designed and delivered as it would be for any visiting group. As with most workshops delivered at GMAN, it incorporated co-constructivist approaches to learning, building knowledge within the group about specific works on display through their own engagement with the artwork and discussion. This particular workshop provided an opportunity to develop knowledge in this way with the specific groups outlined above, an opportunity which would not have been available through normal day to day practice and activity.

The workshop was led by a colleague, an artist educator, who designed the workshop with me and facilitated it on the day. Three activities were selected for this study that are frequently built into similar gallery workshops. All were chosen to provide a range of ways in which new knowledge could be co-created within the group. The activities were:

- Work in Focus – taking one piece of work and developing discussion based on learners' own ideas and responses. Learners are encouraged to build on, share and collectively develop knowledge about that work. A framework, "Ways of Looking" referenced in the previous chapter is often introduced to help scaffold this facilitated discussion (see Appendix P). The work, *Tower of Babel*, Leon Ferrari 1963 (Figures 1 and 2) was chosen by the artist educator as a work they had used on previous occasions that they felt had worked well in terms of generating dialogue with groups (Figure 3).

- Collaborative drawing – learners develop collaborative drawings, working on top of each other's work to develop an insight into other perspectives and understanding, developed through the drawing process (Figures 4 and 5)
- Making connections – a curatorial exercise choosing works individually or in groups that are thematically or formally linked to a trigger object image or text.

Permissions were sought from participants to allow the filming and photography of the workshop. Textual and drawn material generated through the workshop by participants was kept for analysis also. As well as recording some of the interactions and conversations that took place, I observed the group discussions and other activities making notes throughout to identify any incidents where dominant or speculative knowledge was evident and how that impacted on the generation of collaborative new knowledge.

Tower of Babel 1963 © Leon Ferrari

Figure 1: Leon Ferrari *Tower of Babel* 1963

Leon Ferrari *Tower of Babel* 1963

Ferrari made his first wire-based sculpture in 1961 by knotting or securing the wires with washers, later employing soldering. In 1964 he wrote a poetic definition of "babelism" in his notebook; '*to make something without unity, with different sensibilities…or to make something between several people. To make a tower of Babel and add things made by others: Heredia, Marta Minujin, Wells, Santantonín, Badií, Althabe, Stimm, all mixed, all babelish, babelism…".'* The complexity reflects the concerns of the contemporary still-life, as something without unity, both temporally and physically.

Figure 2: Label for Ferrari work

Figure 3 : Group discussion

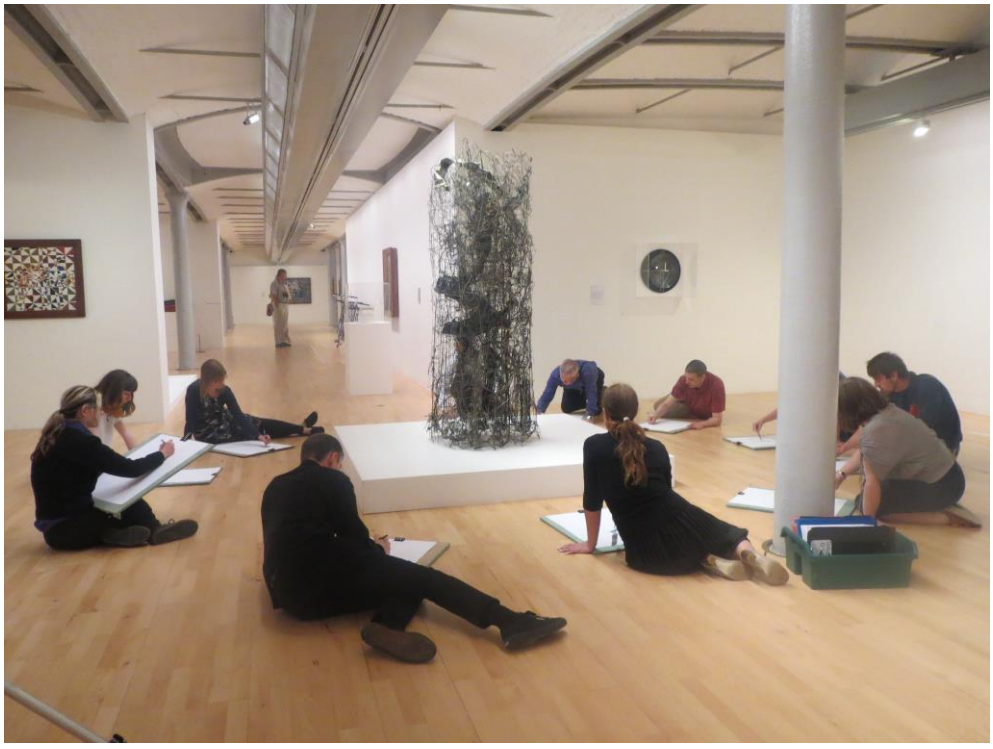

Figure 5: Group drawing activity

Figure 5: Collaborative drawing

3.4 Personal meaning maps (PMMs)

Personal Meaning Maps (PMMs) were completed before and after the workshop. These provided another source of data with which to both explore participants' conceptions of knowledge and assess what new knowledge they had gained during the workshop. They also acted as an aid to dialogue and reflection during the following interviews (see examples figures six and seven).

Falk and Dierking (2000) see personal meaning mapping as one of several methods that can form part of what they refer to as a "responsive methodology", suitable for

constructivist and interpretivist strategies. Within such a methodology, concepts, themes and knowledge are seen to 'emerge' from analysis of data where findings are constructed rather than discovered. Falk, Dierking and Adams (2006) describe the PMM as a method, "designed to measure how a specified learning experience uniquely affects each individual's understanding or meaning-making process"(Falk et al., 2006, p. 333). Although they have predominantly been used to measure learning during self-guided 'free choice' exhibition visits, they can be useful to assess the impact of an intervention. PMMs take into account the fact that prior knowledge will be different for all participants and often uses statistical analysis to measure learning that has occurred through the generation of "change scores". PMMs usually involve a blank sheet of paper onto which visitors to exhibitions are asked to write down thoughts and ideas about a particular concept. An unstructured interview then follows where participants are encouraged to expand on these notes. At the end of their visit participants are asked to look over their original map and change, delete, or add anything that has changed for them during their experience of the exhibition.

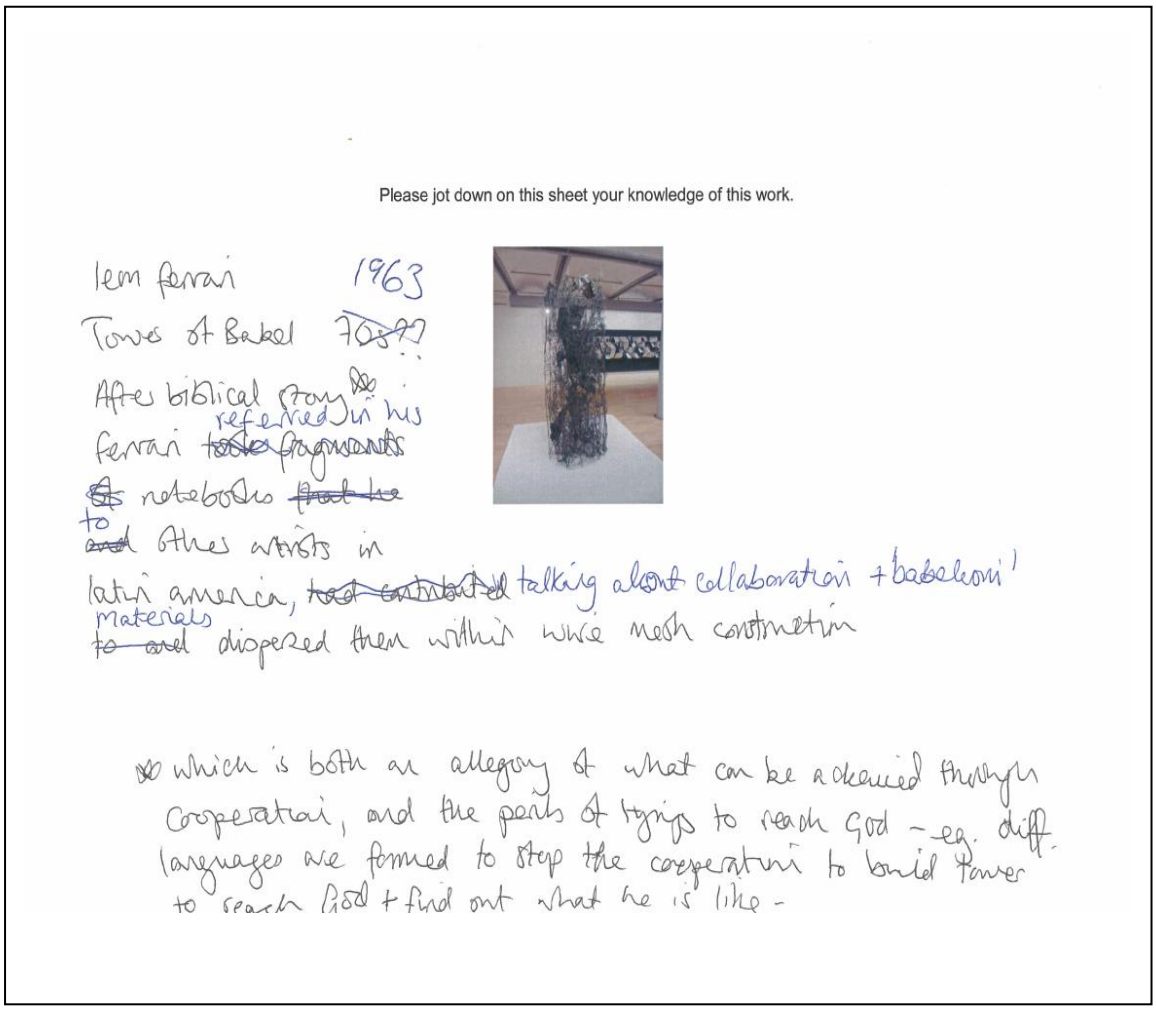

Figure 6: Example of completed PMM

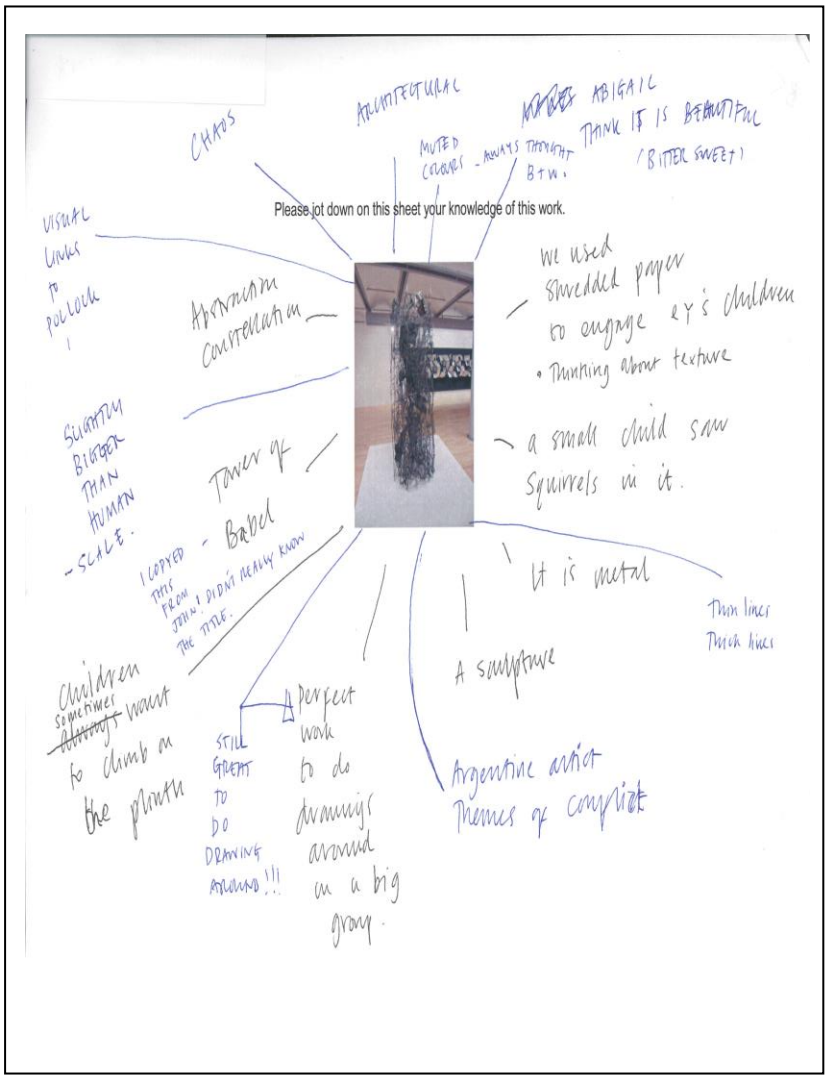

Figure 7: Example of completed PMM

PMMs and phenomenographic approaches are usually used to assess learning already identified as a goal. As discussed previously, the workshop that participants experienced was based upon constructivist strategies that encourage personal experience and knowledge to be integrated into the generation of new knowledge. Knowledge is therefore contextual and situated, contingent on the people and circumstances involved and different in every instance. PMMs were not used in this study therefore to assess the 'extent, depth, breadth and mastery' of a concept, but rather to look at what people understood/identified as knowledge about an artwork before and after their engagement with it through the workshop (Falk, Moussouri, & Coulson, 1998). It is an appropriate method to use with a group who come from a

range of contexts i.e. with different academic, professional and cultural knowledge. Falk et al who designed the method encourage adaptation: “True to its Constructivist nature, there are no recipes for when to use or not use the PMM methodology” (Ibid. p 31). The PMMs were not used to assess whether epistemological positions had shifted, but to compare what aspects of knowledge they felt they had before the workshop and what they recorded as new knowledge following on from experience of the same workshop.

Analysis of both PMMs and interviews suggests that a few of the participants felt embarrassed at what they perceived as their lack of knowledge of the work. Although visitors to a gallery or museum may feel more comfortable exposing limited knowledge in this way, I acknowledged afterwards that this may have been awkward for some participants. I chose to use an image of the artwork to be considered during the workshop on a sheet of paper with plenty of space to write on. The only text on the sheet was “Please jot down on this sheet your knowledge of this work.” The word knowledge was deliberately used because I wanted to see what people would count as knowledge in this context. In a learning context, I would not use such a loaded and potentially intimidating term, but I felt it was necessary in this instance. One participant commented on the sheet, “If the question was more open-ended or more open to touching on the experience of the work or first impression I would be able to write something.” However, several other participants did include the kinds of responses mentioned ‘as knowledge’ on their forms. The word ‘jot’ was used to counter-act this and suggest a more informal response.

Interpretative analysis was undertaken to compare participants’ pre- and post-workshop responses. This was integrated with other analysis.

3.5 Interviews

A semi-structured interview was chosen in order to provide a framework for the participants and a similar set of questions with which to prompt discussion. The interview schedule was designed to provide scope for participants to reflect on key themes relating to the research questions (Appendix L). Pilot interviews were undertaken and questions modified.

The semi-structured interview is the most commonly used method for phenomenography, although other data collection can also be utilised alongside. For this study interviews have been chosen to maximise the opportunity to develop a rich data set for analysis and category identification. Whilst the power relationship between researcher and participant can be pronounced during the interview process, a hermeneutic approach such as the one used in this study provides a more dialogic space where meanings and understandings can be co-constructed (Kvale, 1996). In this way, the interview as a data collection method is aligned with the methodology used during the workshop, and is indeed in the spirit of the focus of the research.

Dortins, in her accounts of the phenomenographic interview and subsequent transcription process, describes her interviews as "...creative conversations...collaborative endeavours in which meaning was produced though negotiation between the respondent and myself; and as communications in which language and meaning were inseparable" (Dortins, 2002, p. 207). She refers to her participants' views in some cases shifting through the interview process, as well as their reported impact on their learning. Interviewer and interviewee are implicated in what Dortins suggests is a "... dialectical process of knowledge construction" (Dortins, 2002). She describes a hermeneutic process where meaning is continually "negotiated" between researcher and participant; each is afforded a different but equal role and expertise (Dortins p 210). Marton too sees construction of meaning as developed jointly through the interview (Marton, 1981).

The role of the researcher in any qualitative interview is contested, and in terms of phenomenography different positions are proposed. Dortins describes one particular case where she felt the need to repeatedly modify a question in order to gain a richer answer, which in turn led to a re-evaluation of her own understanding of that. Ashworth and Lucas (2000), however, maintain that if a question needs to be asked more than once, it has no resonance with the participant and is therefore not part of their lived experience. If the view of the interview is taken that it is a conversation between researcher and participant, then asking the question appropriately in order to connect to or establish a shared language is important. The participants interviewed for this study came from a range of ages, professional positions within the organisation, and differing familiarity with workshop methodology they had experienced. With this in mind the interview schedule and interview prompts had to

be adapted accordingly. Questions prompted participants to reflect beyond the experience of the gallery in order to contextualise further their concepts of knowledge and experiences of its generation.

Although the interviews were recorded for transcription I also made some brief notes throughout. As participants were talking, I was reflecting on their responses and started to see patterns and connections. This built as the interviews went on. As I was keen for conceptions to come from participants, I was aware that these developing themes could begin to steer the interviews. The semi-structured nature of the interviews and the design of the form that I used helped to reduce this.

In search of a more authentic account, I was deliberately vague about the exact nature of the research questions and what I was seeking through the interviews. There were some instances where meaning was negotiated during the interview, but primarily this occurred through analysis. The interview provided a space for reflection where some participants commented on how the discussion was encouraging them to think much more deeply about an issue.

3.6 GMAN organisational documentation analysis

Four key documents have been analysed in order to explore how knowledge is conceptualised and represented in GMAN organisational literature. I have looked at GMAN's vision and how it reflects and embraces recent agendas around participation and co-creation. I have evidenced these approaches via organisational, curatorial and learning strategy and vision documents with a particular focus on how knowledge is conceived and learning subjectivities constructed. These points have important implications for the potential for knowledge to be co-created and are especially pertinent when co-creation is adopted as an institutional epistemology. The documents themselves have not been included in this thesis in order to preserve the anonymity of the organisation, but a summary of analysis is included (Appendix F). This analysis is integrated into findings in the relevant sections of the thesis.

Summary

This chapter has outlined an inter-paradigmatic methodology designed to examine perceptions of knowledge that are associated with competing paradigms. It has discussed the methods used: gallery workshop; phenomenography; personal meaning maps; interviews and analysis of organisational documents. These methods have been explored in terms of their appropriateness to the study.

4 Knowledge types in the gallery

This chapter develops of a taxonomy of knowledge in the gallery and its associated competing paradigms identified through analysis of data generated from the workshop. It is important at this point in the thesis to consider the different perceptions of knowledge that emerged in order to demonstrate their competing nature and the implications of this to a model of co-creation. Perceptions of knowledge from participants are analysed alongside the knowledge types and paradigms introduced so far. Analysis draws on transcripts from the interviews that followed the workshop described in the previous chapter, and as such presents participants' own perceptions of knowledge of art following this event and their discussions of knowledge in the gallery. Analysis of the personal meaning maps undertaken before the interviews and notes from the workshop have also been integrated.

I have identified knowledge as a spectrum of references within the transcripts. In some cases, these references pertain to propositional, scholarly knowledge, whereas in others it is procedural apparent through reference to other professional expertise or artistic practice. Knowledge was also identified where participants referred to thoughts and ideas, which I have referred to as speculative knowledge. In some circumstances knowledge was discussed in terms of a phenomenon intrinsically linked to learning processes, but in others it was seen as a separate entity.

The knowledge types are not intended to form a generalisable taxonomy for knowledge in the gallery, but to draw out the different conceptions within the particular group studied. This develops a situated taxonomy based on this event, providing a set of knowledge types with which to develop a theoretical framework for co-creation in chapter six. A purposeful sampling method was adopted. The group was chosen because of the range of backgrounds required within the situation, not as exhaustive representation of different groups per se.

Although this chapter does not aim to construct a phenomenographic outcome space, it does prioritise the voice of the participants, using direct quotes from the interview transcripts throughout. Rather than simply presenting these indicative quotes alongside categories, I have discussed them within a theoretical and practice-based context. Quotes are attributed through a system of coding as follows: Curators (C1,2); educators, including the facilitating artist, (E1,2,3,4); gallery assistants (GA 1,2,3,); and young people (Y1,2,3). This system has been used to reinforce anonymity but also to allow cross referencing between roles/positions described above where appropriate.

An important first stage of data analysis was to establish the significant perceptions of knowledge from participants. Three main knowledge types were identified about artwork from the interview transcripts:

- Art historical knowledge: Specialist and scholarly knowledge perceived as authoritative and associated with the institution.
- Experiential knowledge: Unmediated knowledge developed personally as part of aesthetic or pragmatic motivations.
- Personal knowledge: Knowledge often perceived as ‘other,’ an access point for engagement, or a rupture or catalyst for more expanded and democratic perspectives.

A further type, collective knowledge, was also identified which forms the basis of discussions of co-creation later. This will be introduced in this chapter but discussed in more detail in chapters five and six, where the experience of how collective knowledge was developed will be expanded alongside practical and theoretical discussions of models for co-creation and inter-paradigmatic encounters.

Based on key elements drawn out in chapter one, each type is discussed in terms of its characteristics, source, justification and associations as well as processes and conditions involved in its development, motivations and uses. Finally, each type is considered in terms of its potential for co-creation. The framework developed in chapter two to structure an overview of paradigms of gallery knowledge has been applied to the data here. Although the types are presented separately, there are several areas that overlap which will drawn out in Table 1. The following four sections will consider each of these types in some detail.

4.1 Art historical knowledge: Knowledge is perceived as specialist and scholarly

This type of knowledge was described by participants using the following terms: harsh, close, contextual, official, legitimate, valid, factual, detailed, technical, expert, qualified, specialist, researched, rigorous, “it”.

Art historical knowledge was described as manifested in facts or information and was often seen as leading to an agreed, fixed meaning which some participants saw as validating and others saw as restrictive. It was regarded as specialist, expert and scholarly. As evidenced in chapter two, art historical knowledge is the most visible in the gallery through labels and text panels but is also implicit in the selection and organisation of the artworks and of the exhibition itself (Whitehead, 2011). In this study, it was often described in tandem with references to the curator or artist both of which seemed to afford it some legitimacy from the participants’ perspectives. Justification was associated with processes of scholarly activity and expert status, as well as closeness to authentic meaning and artistic intention.

Art historical knowledge was also sometimes described as something which individuals ‘displayed’. This could be because participants felt art historical knowledge is not only the most appropriate, but also the most esteemed, knowledge within the gallery and are happy to share and develop it but also keen to demonstrate their grasp and possession of it. This perspective clearly resonates with Bourdieu’s account of dominant culture and the motivations to acquire it (Bourdieu, 1984).

The source of art historical knowledge was perceived to be from the work itself and the artist’s intention alongside specialist curatorial knowledge and contextual information. For some it was viewed as embodied by the curatorial role. In a few cases, the curator was seen to ‘stand in’ for this knowledge for example one participant commented on how, *“We kind of kept defaulting back to C1 as a group as the knowledge I felt (E3)”.* Others would use curators’ knowledge as a benchmark, and curators in the group also perceived this role, *“I don’t know, it’s probably a bit arrogant but I was trying to qualify what was being said” (C1).*

Whilst on the one hand this supported the validation of other knowledge introduced within the group it was also perceived as restrictive by some. For example one curator implied that they deliberately kept quiet to avoid this situation, *"...if I'd been with other people who do the same job probably I would have been much more vocal in this context. I sort of thought I didn't want to impose my thoughts on it to the other people in the group who don't do that all the time for their jobs" (C2).*

This quote implies two things. The first is a feeling of suppressing knowledge that the participant themselves regard as dominant. The second is that the participant feels that this exercise would have been more engaging for them if it had been within a group with intellectual/professional compatibility, an interpretative community as described by Charman (2005). During the interviews, I felt that curators spoke of their own knowledge with an awareness of the effect it may have on others, but rather than being used as a starting point to open up the possibility of new knowledge generation, it was to provide authority to others' ideas or, as in the last example, was felt to be too dominant to allow for other ideas to emerge. Embodied knowledge as a perception perpetuates the idea that certain knowledge is associated with particular roles or functions. Institutionally, this is connected to hierarchy and status of both the role and knowledge associated with it (Foucault, 2012), and as such is a significant feature of the institutional paradigm constructed earlier. Chapter two demonstrated the authority of the curatorial role and associated knowledge. When dislocated from the professional role, however, knowledge arguably does not retain the same status or potential for further development. It becomes reproduced knowledge (Sayers, 2011).

Exhibitions are presented as manifestations of this knowledge, with the curator in a privileged relationship with the works through their specialist and intimate knowledge of them. In terms of the museum aspect of the role this comes through an association with it as 'keeper of artefacts' and the confinement of objects for curatorial gaze (Hooper-Greenhill, 2000a). For curators working in contemporary art it also comes through unmediated access to the artist and studio practice (Sheikh, 2006). Expertise was described in how to research in a particular way, and integrate and develop new knowledge with existing specialist knowledge. The exhibition was perceived as a product of intense and deep learning and understanding. Where knowledge is inextricably tied to the professional role of the curator, constructed and

characterised through art historical discourse, a dualist perspective then unsurprisingly counts all other knowledge (and associated discourse and language) as 'other' (Said, 1979). Engagement with this knowledge for the purposes of challenging, 'learning-with' or co-creating across disciplines and backgrounds seems a redundant enterprise.

Art historical knowledge for curators themselves was also characterised by practice developed very much in the terms described. The process of knowledge development described here by one curator firmly situates it within the research paradigms inferred above.

> *"You wouldn't just randomly present any works in the collection, I think you need to come from a position of some knowledge and having studied history of art, knowledge is gained from reading and looking at exhibitions and speaking to fellow curators"* (C1).

Although viewed by some as permanent and definitive knowledge, curators themselves described their possession of specific information about artists or artworks as temporal, researched and transferred for the duration of that project. However, although project based, knowledge developed was still perceived as authoritative: *"When you're making exhibitions you have to become a short-term expert quickly ... I think unless you actually work on a display that's where you become qualified to talk about it and write about it and to talk about it"* (C1).

This particular quote positions the curator as authorised speaker. This perception is a manifestation of power/knowledge embodied by the institution. It exemplifies how this knowledge is justified within the institutional paradigm identified earlier. It was acknowledged by several participants that art historical knowledge is grounded within a particular discourse, even described as a different language unfamiliar to the audience and requiring translation. This translation is often aligned with the gallery educator role. As one educator describes:

> *Those two languages you could roughly say are a more art historical way of looking and talking about art and the way it relates to audiences", "one of my tasks, one of my interests is bridging that difference"* (E1).

In this case, the two languages are seen as dualistic, with the responsibility of the mediation of these two ways of looking and making sense lying firmly with the

educator. This mediating role has become a characteristic of the gallery educator, working between the institution and its audience (Hiett & Riding, 2011).

For some participants, there appeared to be a true, fixed and unquestionable knowledge about the work that needed to be acquired. Some participants referred to gaining this knowledge directly from curators as an efficient way of researching. *"They were saying what it was ... and they were giving the background on the art, the researched background on the art, without me going away and doing it myself"* (Y2).

This participant saw knowledge acquired in this way as already filtered, the most important content selected by those coming from a position of knowledge. From this perspective, there seems no potential for alternative knowledge to be developed: different routes or approaches are possible but only with the aim of arriving at the same end point. The implication is that research into the artwork has already been exhausted with no valued new or unexpected avenues to take. This view of the value of a distilled knowledge separates the knowledge from the process of its development, its site of production, discussed previously (Sayers 2011). Research is seen purely as scholarly, and it is therefore understandable that participants defer to those involved in the conversation that come from this position and background. The decision about what to filter is made by the person in the knowledgeable position, the knowledge holder choosing which aspects are the most appropriate and "useful". The messy negotiations of meaning-making have been ignored, or avoided, depending on one's perspective.

A lack of responsibility, motivation or confidence to develop their own thinking is evident here which aligns with references to 'ways out' discussed earlier. *"Within the discussion, you sort of get what people think is their most useful knowledge about the piece of art ... if they've done the research about the piece of art they know the best things to say, so the more refined points"* (Y2). Again, reproduced knowledge circulates. Whereas Lahav (2004) discusses this in relation to curatorial knowledge mediated through gallery interpretation texts, this quote highlights the phenomenon in relation to a more direct interaction with that knowledge.

The use of 'refined' here suggests a more sophisticated reading of the works that comes from a position of professional expertise: not only do these knowledge holders know which knowledge to share, but also how to convey it in a more

practiced and cultivated manner. The aim for the learner is not only to reproduce the knowledge selected for them, but to aspire to repeat it in the language used in transferring it.

For several participants, this knowledge appeared to be key to gaining an insight into the artists' intentions, which was in turn seen as an authentic understanding of the work.

> *"I think you need to understand what the work is ... to really understand the motivations of the artist ... it's like a respect. If you look closely at a text or a painting and gain a full understanding into the artist's motivations and what drives their work that's as accurate and as comprehensive as possible..."* (C1).

Here it is seen almost as disrespectful to come up with an alternative understanding.

The introduction of knowledge perceived this way is described by gallery assistants as helpful in supporting a process of shifting negative opinions about the artwork. In these instances, a lack of such authentic, artist-originated knowledge is suggested as a barrier not only to understanding but also to appreciation. An objective for engagement with the art on display seems to be not only to understand and appreciate it but also to "like it". *"I've found that when I've read about some artists I have a bigger understanding, a greater appreciation of what they've done and then some, it hasn't changed my opinion of them…"* (G1). This clearly exemplifies the importance of authoritative knowledge dominant within the institutional paradigm playing a key role in constituting the artworks and its value.

Some participants felt that certain knowledge was required to "decode" the artwork. This notion of decoding is potentially problematic as it suggests a fixed meaning to be uncovered. In the context of the points discussed above, this fixed meaning derives from the artist's intention but can also be the meaning presented by the curator. Art historical knowledge was often thought of by participants in terms of providing access, an interpretative tool to help unlock or decode a work of art and, for some audiences, justify the production, reception and value of that work: a 'way in' as described in chapter two. However, what at first sight appears to be an access point, can set up an over-reliance on a fixed set of specialist conventions.

For some participants gaining this knowledge was key to not feeling excluded from debate and discussion. The idea of either becoming part of the epistemic community or developing a horizontal discourse will be discussed in detail in the next chapter in discussions of models of co-creation. One young person saw it as important in breaking into the sector and being 'part of the conversation'.

> *"It's about being able to engage with the conversation. If you can't engage in the conversation and you're quiet then they'll think differently of you because you want to be able to get involved in the conversation and show them that you're quite proactive so I think the references helps"* (Y3).

Being able to engage in the conversation, however, is seen very much as on the terms of the institution through associated discourse. The idea of being proactive could also suggest a notion of having to break into this conversation, rather than feeling invited to participate.

Whilst some saw this direct transfer of knowledge as a short cut, other participants described being told about works as a pleasurable experience, providing what Verran (2013) refers to as epistemic 'concertment' and potentially a 'comfort blanket' (Charman & Ross, 2006). *"They're like stories, aren't they?* (E3). The implication here is that this knowledge is seen as a proposed narrative, engaging and satisfying but not regarded as absolute truth.

The pleasure of being told about artworks is a common reaction from audiences. Gallery talks often focus on biographical information on artists and interesting or amusing anecdotes about them. The artist portrayed as a larger than life and somewhat eccentric character is a frequent feature of such content. This format not only fulfils visitor expectation framed by constructed pedagogised positions but also is important in justification of the artwork's meaning, relating it directly to the life experience of the artist. Gallery assistants felt that it was essential also to impart art historical knowledge. *"I would still find it hard not to say that ... Maybe I don't feel it's a duty but as a person who knows about it I would still feel that I should ..."* (G3). Here participants seemed to feel that they were denying audiences the chance to participate by not sharing this knowledge, that it was almost selfish not to share the knowledge. A potential "urge" to share or demonstrate knowledge was also evident.

This is not just an isolated phenomenon, but as Whitehead (2011) suggests, is common within this particular role in other galleries.

Several participants felt “bad” or “embarrassed” for not having this knowledge in enough depth, some seeing it as their duty to have it and others that they could not expand understandings with colleagues and visitors without it.

> *“I could tell it was a sculpture I could see some formal qualities I could have written about that on my sheet initially before the workshop but I think I was ..I felt a little blocked as far as “Oh dear! Oh no! I don’t know the artist, I don’t know the title”* (E1).

This participant demonstrates reliance upon art historical conventions in which a lack of information about the artwork becomes a barrier to engagement. As we have seen, ‘ways in’ can often be ‘ways out’.

These negative feelings of lacking knowledge seemed to suggest that other knowledge was not perceived as valid or valuable. Learning staff particularly felt they should have extensive art historical knowledge of the works on display, despite also describing a constructivist practice with audiences where this is not prioritised. Even when this pedagogical approach was acknowledged, the implication was that others may expect art historical knowledge to be evident. As discussed previously, although presenting a methodology that allows for the development of audiences’ knowledge, gallery education often steers and guides dialogue towards meaning and knowledge that aligns with art historical conventions (Burnham & Kai-Kee, 2011; Pringle, 2006b).

Seeking an agreed understanding was described by those who appeared to see artworks as having a “real” meaning, which was often perceived as authentic and associated with the artist and their intention. The process of meaning-making here is described as collective and incorporating different viewpoints but coming back intuitively to the real essence of the work or the message the artist was trying to communicate, *“I think the people who didn’t know it still came to the same meaning which the artist was trying to get through the piece of art”* (Y2). Arriving at this meaning was described by one participant as validating for the “visitor”.

> *“I think it’s empowering for people who don’t come to the galleries and are scared of art for you to then say, ‘well you know this artwork was made just*

> *after the war, everyone was feeling terrible, there's been lots of death, so what you were talking about is actually what the artist was feeling and what that artist was working though, that's what they were thinking about'"* (E3).

Art historical knowledge was also seen, however, as restrictive to the development of other knowledge. One participant saw value in what she referred to as "visual and intuitive" meaning-making which, she suggested was more productive without art historical knowledge.

> *"That's what's so great about this exercise is that you end up looking at artworks that you wouldn't normally look at because you're making links without any detailed knowledge of the works so they're much more visual or intuitive links that you're making*" (E3).

This comment came from a learning curator, the group that seemed to demonstrate the most ambivalence epistemologically. In the previous two extracts, this particular participant seems to value art historical knowledge and artist's intention more as a validation for co-constructed knowledge than an important ingredient in the development of meaning. It is interesting that although this participant values co-construction as a process, she does not see it as a form of justification as does Kvale (1995).

Art historical knowledge was seen as restrictive by other participants, especially if introduced as "fact" and then left with no discussion or opportunity for debate.

> *"I've been to the gallery before with school and like a friend has asked what a piece is about and then a VE's come and said it's a metaphor for life and death and stuff and they've been really turned off and it's completely created barriers ... but I think if it was for a more conversational basis, 'cos I mean that instance was a VA inputting information and then leaving and then us being left with that but I think in a conversational workshop I think that it could be really helpful to people to be able to have the two way conversation"* (Y3).

This relates back to the points made earlier about the sense of responsibility to share information on the gallery floor. Providing art historical information is seen by gallery experience staff as helpful, and felt to be their duty to impart it to visitors. And yet from the young person's perspective it perhaps perpetuated some of the preconceptions their friends had of modern and contemporary art and was delivered

in a way that allowed no room for discussion, challenge or negotiated meaning-making.

Motivations and uses of art historical knowledge included: conveying authority and connoisseurship; getting closer to an authentic understanding; decoding; finding a satisfying answer or narrative arc; ability to be part of the conversation; and, for those associated with the gallery, a sense of duty and responsibility to know and share what was regarded as basic knowledge. In terms of its potential for co-creation, art historical knowledge was described in the following ways: coming to the right answer; a barrier to more intuitive knowledge development; and requiring associated dialogue and debate.

Art historical knowledge was described by participants as a fixed entity, strongly associated with one professional position, and viewable in terms of authorship of the exhibition. It lends itself to 'learning from', whereby groups who lack this knowledge seek it out through engagement in the gallery and experience epistemic reassurance when it is provided. A desire to incrementally develop this knowledge further towards a 'deeper' and more justified understanding was also evident.

4.2 Experiential knowledge: Knowledge is perceived as physical/direct engagement with artwork

This type of knowledge was described by participants using the following terms: raw, first hand, emotional, physical, intuitive, imagined, affect, powerful, familiarisation, intangible, corporeal, unpredictable, aesthetic understanding, guttural, visual reactions.

This type of knowledge was again seen as authentic, but in the sense of pure, unadulterated and unmediated. It was perceived as originating with the artwork itself, which some saw as autonomous, having its own voice and others felt engendered emotional responses and development in the viewer. It seems that for some, developing knowledge in this way provided what could be argued to be a more fundamental and meaningful knowledge of the work, beyond the art historical knowledge described previously. "*It's almost as though knowledge only gets you so far*," (C1), "*after we got past the facts it boiled down to how it made people feel*"

(Y1). In some cases, this knowledge had ekphrastic qualities, it was described as something intangible that was difficult to express or put into words. One participant referred to the, *"ineffable experience of modern art"* (Y1) and another described, "*the power, the beauty, the enigmatic, ineffable thing that art is and how we relate to it. It's very hard for me to put into words but the power, the way in which we relate and we learn from it"* (E1). While this discourse relates to both aspects of affect theory and aesthetic experience (O'Sullivan, 2001) in terms of an immediate, emotional and unmediated response, it is not within the scope of this thesis to develop these lines of inquiry. What we can relate it to in terms of this research are the tensions that exist between the visual and the linguistic, between image and text, the latter being prioritised within dominant institutional knowledge (Lahav, 2004). Knowledge perceived in this way was seen to emanate from a "powerful" artwork having an impact on the individual or group. The "presence" of the artwork was often cited in this context. In one case, the artwork was described as acting like a magnet, itself drawing out knowledge and experiences.

In perceiving the artwork as autonomous, some participants regarded the artwork itself as communicating with the viewer and imparting knowledge by "*speaking for itself*." In these instances, no decoding or interpretation was required, knowledge seemed to be tied inextricably, with the object rather than being generated beyond it, and engagement was seen to be about uncovering, "*what it was trying to say*" (E1). *"It's great, that's when an artwork's good, when you don't need to know everything you can just read it, you just get it*" (E3).

In other instances, links seemed to be being made to more traditional aesthetic experiences of art, with frequent references to the artwork's presence,

> *"There is a physicality of standing in the presence of an artwork it's very, very different from talking about it in the abstract in a room like we're in right now. I could go on about that and I'm not going to do that now ... But I feel like that is one of the things that drew me to the work I do, you know, the presence of the artwork rather than the abstract work of art history"* (E1).

For this participant, recognising and maximising this experience was seen as separate from curatorial agendas, and a reason to move into a learning role:

> *"There are very many types of art history so it's not one way of dealing with objects and history of things but it does tend to focus on the object and the history of things. Whereas more what I've been doing in this job and why I moved over really from art history more to learning and education within the gallery/museum is because of recognising the presence of the piece and the way in which art has a societal connection and the power it has in our lives"* (E1)

Although references were made to the value of seeing the 'real' artwork in terms of a more detailed 'picture' of it, many spoke of an almost emotional and affective reaction, "*I think to engage with it in a very corporeal way is difficult to do when you're just looking at a picture of a work so I think once you have the work, once you're present I think that's quite a big part of the power of the sculpture"* (C1). The 'power' of the artwork was perceived as absent from descriptions of looking at it in print or online. One participant for example spoke of *"A coldness, a detachedness,"* in this context*, (*Y1). This kind of knowledge was often associated with a personal relationship with the artwork, a coming to be familiar, "knowing" the artwork or "feeling your way around it" and this was often connected to accounts of the drawing activity. This discourse resonates with the proposition of Springgay et al. (2005) of a 'living' and 'being' methodological approach that equally prioritises both the ontological and epistemological. For these authors, physical experience, drawing and text all contribute to the development of knowledge about the artwork.

Sometimes this knowledge was aligned with the artist either through empathy or a focus on process. Direct engagement with the artwork in the ways described above for some participants led to deeper connection to the artist. An empathy was developed by some, putting themselves in the shoes of the artist and imagining the making process. For participants, this directly connected them to knowledge perceived as a manifestation of the artist's experience, knowledge and understanding.

As well as engendering an aesthetic or emotional response, some participants seemed to see this knowledge as leading to a kind of emotional intelligence. One participant described how engagement with the artwork made them, "*more*

emotionally aware" (G2). However, this was often not perceived as knowledge but as something separate or additional,

> "*I think any sort of enquiry whether it's an initial enquiry or a background knowledgeable enquiry will always lead to knowledge but also lead to feelings as well because that's what art's about as well will lead to feelings and emotional responses*" (G3).

Knowledge perceived in this way was often discussed in tandem with understanding the process involved in making the artwork, and was seen by some as useful for developing their own practice. This aligns with an apprentice model of learning, gaining knowledge from practical experience following a more experienced expert.

> "*The idea of just looking at them quite visually gave me more ideas as me being an artist and maybe that's something that I need to take on board and instead of just looking at the context behind it also looking just at first visual reactions and taking on board really close artistic elements that I could use in my own practice which is something that I'm going to look more into doing definitely*" (Y3).

This will be discussed more fully in the next chapter, but is worth noting here as an example of how this knowledge connects more to development of art practice than cultural capital. Another participant imagined "making it" rather than "trying to know it" (G3).

> "*I was seeing it in a more tactile way later on because we were drawing it as well and I kind of imagined making it a lot more through the workshop whereas I think I was looking at the final result and trying to know about it whereas the workshop was making me think about the process of how it's put together"* (G3).

Another participant, an artist, almost seemed to be imagining extending the artwork themselves as they described the conversation their group had had connecting two different artworks, "*I was talking about the physicality of it, you know if you dipped the chain in paint and the wheels in paint it would be like the mark making of the video that we were looking at"* (E2).

Knowledge was developed personally and internally, processes were "imagined", and emotional reactions felt. This type of knowledge does not seem to require

external validation, its justification is grounded in direct experience and perception, rather than coherence with other theoretical positions. Knowledge developed visually was described in the following ways: initial assessment; deeper engagement through prolonged looking; and witnessing the work in the flesh. Visual development was seen as part of an initial assessment of a work. One participant commented on how a 'visual assessment' should then be followed by "contemplation" (Y1). Development of knowledge seemed to require cognitive processing of visual encounters in this perception. For another participant, just looking and visual analysis led to a purely formal assessment of a work which they saw as limited and "easy". In fact, for several participants, visual knowledge was seen as "surface" knowledge that necessitated further deeper development, and in a couple of instances required what seemed to be a "professional looking." For others, however, visual engagement was aligned with intuitive and more creative knowledge development. It is interesting that although acknowledged by participants from each of the groups as knowledge associated with creative practice and the artist, it has less value within the institutional paradigm.

For some, prolonged looking over a sustained period of time led to new observations, ideas and understandings.

> *"… it was good to look at it and draw from it because I found it incredibly beautiful. At first, I thought it's messy and metal and cold and grey but looking longer and longer and longer I saw the blueish tint. I saw pieces that look almost figural, I saw the delicate little wires you know, through the act of looking, this is one of the benefits of the gallery workshop, in the presence of a piece, the act of looking over time, and time is very important here, you get a different understanding of the piece"* (E1).

In other instances, participants described the importance of an 'in the flesh encounter', the best way to gain knowledge about a work is to "actually have seen the work". Several participants described the usefulness of the workshop drawing activity in developing the kind of knowledge described above. For some, the more intense and different kind of looking required for drawing was a feature, "*Drawing it you see a lot more of the complexity in the work I guess*." Another participant described, "*looking though drawing*".

For others, drawing exposed their own awareness of how they were viewing and developing knowledge about the work:

G3*: I kind of got interested in the spatial, of looking into the piece rather than looking at the piece I suppose, if that makes sense?*"

DR: *and how did you gain that new knowledge about the space?*

G3: *I think that was the drawing side of it, I think that was definitely the ... I realised I was drawing lots of lines 'cos at first I almost started drawing a cylindrical thing, almost like ... it kind of occurred to me that as I was drawing it almost looked like a tin or a column, like Andy Warhol's soup can or something, you know like a cylindrical thing and then I thought, no don't do that because it's not that because it's lines and it's space"* (G3).

The physicality of drawing was also a feature, connecting the participant with artwork in a more corporeal way.

> *"You're getting to know the artwork, it's a different way to just discussing it and using words, you're feeling your way around the object with something that's making a mark and you need to control that in some way and I think that's another useful way to look at an artwork"* (E4).

For learning curators in particular, this seemed to be an important aspect of developing knowledge about a work: "*Physically having a look*" and having "*time with the work*" – was regarded as more valuable than looking at an image. One educator talked about the pleasure and enjoyment of direct experience with artwork during the workshop, "*Even though we're dealing with the artwork we don't get the chance to live with it or look at it which is amazing, you go in and you think, "this is why I work here", so that was really nice for that respect*" (E2). This same participant talked about how they valued "*physical* research", a more tangible approach to developing knowledge, "*Sometimes you feel you're just chasing this thing that you've not seen*". For them it was as important to involve these experiences in developing knowledge as referring to art historical knowledge, there was value in "*experiencing it as well as knowing the written bit on paper*". This is understandable when we consider the correlation between artistic practice and knowledge and the pedagogies developed in gallery education where knowledge is grounded in creative practice and direct experiences rather than mediated ones (Pringle, 2009).

This participant (E2) spoke about exhibitions curators having first-hand experience of artworks, whereas learning curators have to base their knowledge and understanding on the exhibition curator's interpretation/experience. They described what they saw as a more ideal situation where they had been involved in early research into a forthcoming exhibition and had had the chance to see the works in advance at another gallery.

> "*That was great because you had the chance to go and look at an exhibition, experience it and talk with the curators and talk with other people and discuss it before the show and that the kind of thing, some way of replicating that instead of sat round a table"* (E2).

Time with the work was also seen as an important aspect of the visitor's experience, one participant talking about the value for everyone of just "*being in the gallery*" (E3).

Finally, this type of knowledge was also often aligned with creative thinking and knowledge development, "*Art can have knowledgeable reactions to works also what I liked about the workshop actually was it brought up lots of unpredictable unintentional effects of art as well"* (G3).

Knowledge of the artwork through physical engagement provided opportunity for reflection, and time to develop a personal connection with the artwork. Whereas for some, knowledge developed through visual connection was regarded as superficial, for others, developed looking was seen as a justified and justifying process and was closely associated with the drawing activity. Rather than the artwork as embodying knowledge, participant's own knowledge and creative experiences were reflected upon through engagement with the object. Understanding of oneself was as valued an outcome as that of the artwork.

Motivations to develop this type of knowledge were about informing one's own creative or artistic practice, developing opportunities for aesthetic experiences, and, for learning curators in particular, developing pedagogic approaches and strategies for engagement. In terms of its potential for co-creation, experiential knowledge was seen to be developed individually but often through collective processes. Knowledge developed sat mainly within the artistic paradigm and did not require external and justification through the institutional paradigm.

4.3 Personal knowledge: Knowledge is perceived as other to art historical

This type of knowledge was described by participants using the following terms: opinions, inner dialogues, own words, connections, perspective, self-generative meaning, interpret, response, reaction, lens.

Where this knowledge was valued in an exchange context, it was generally seen as democratic and empowering for the contributor. In some instances, this was perceived as important, as it added another voice, another perspective to a mix of ideas and knowledge. In other cases, it was perceived as valuable by corroborating art historical knowledge, or by aligning with a collective or universal understanding. This aligns, therefore, with two different perspectives on justification: those of coherence ((Goldman, 2012) and social construction validity (Kvale, 1995).

Analysis identified a difference between personal knowledge perceived as empowering (having the opportunity to profile ideas) and empowering through validation (others accepting it or agreeing with it). Whilst some participants saw these personal connections as valuable, others spoke of their own or others' lack of confidence to share these ideas, possibly because they felt they were incorrect or that they were only valuable personally and not to others. *"I think sometimes people feel their response to art isn't a legitimate one and therefore they're afraid to say things or they're afraid to seem like they don't know about it"* (GA3). Perceiving this in others could be viewed as only seeing relevance as specific to each person, or could also be interpreted as hierarchical.

Sometimes this knowledge was regarded as a lens for interpretation of the artwork, rather than being perceived as knowledge of it. Connections were described as emotional, cultural, or experiential. This corresponds to co-constructive frameworks for learning in the gallery and the use of personal knowledge as a 'way in'.

For all, it was key that this knowledge came from the individual viewer even if it was perceived as ending up with existing conclusions about the work.

"*A good piece of art is when you get the intention of it but when you get to have a really good discussion about it... you could have a discussion and they were from the war but you had a really big discussion that came from the people, the participants"*

(E3). In fact, 'coming to the right answer' not only validated the knowledge developed, but provided 'epistemic concertment'. This was often associated with a view of the artwork as successful if it was able to elicit similar responses from each viewer. One participant even described how recognising this in a work could develop appreciation of it:

> *"It just adds to it doesn't it accumulates your knowledge and it gives you ... you know if someone has a slightly different point of view on it, it widens your perspective on it. You might not sort of feel that way yourself but you can sort of see that the artwork has a different dimension or different layers to it, different levels and by hearing someone else's response to it you can see how the artwork is quite powerful because it can elicit responses that are very different from different people and you can realise the value of the artwork by finding out what it means to other people I think"* (G1).

This convergence of understanding that developed between participants, as well as with and around the artwork, can be seen as an example of hermeneutic understanding discussed previously.

For some participants, this knowledge was seen as speculative and some were uneasy about sharing it. Y1 for example referred to how, *"when you don't have any knowledge it can be quite difficult to get things out. You can pull things from the air but you don't know if it's grounded in logic or even if it's representative of what the work is trying to do."* The same young person also spoke of how they *"hazarded a guess"* about what the work in focus was as they knew the story of the tower of Babel, rather than feeling confident about the knowledge they were bringing to the discussion. Another participant was unconfident about the value of their own connection to the artworks, saying about a discussion their group had had about a Jackson Pollock work,

> *"I wanted to say stuff like the rhythms and ... I can say to children sometimes it's a bit like a spider and its feet have gone in the paint and then across the canvas whereas adults you can say it's more about emotion but he's in control, but I felt like they knew that so I didn't really know what to say"* (G2).

For some, personal connection was regarded as an entry point or an open and equitable starting point. One participant viewed this knowledge as an opener to

draw people in. "*You could have a really emotional connection with an artwork – it could really speak to you and could open up things in your head so yeah I think it's really important to have something that connects you to the work* (E4). This is yet another example of using personal knowledge within constructivist approaches as a 'way in' and highlights the significance of initial engagement within self-led knowledge development.

One curator commented on the fact that they recognised that people were able to make connections between artworks with no art historical knowledge, "*Some members who claimed to have no knowledge of Argentine sculpture or Abstract Expressionists or major artists of the post war were able to make a connection between different artworks, to connect with the artworks* "(C1) and yet Y2 on their PMM had written "*How can I relate it to something I know, how can I describe it with knowledge I have?*". One participant struggled with allowing people to go with their own responses and was conscious that they needed to "*... relax a bit more about how people are responding to things and if other people are talking then be a bit quieter and let it happen"* (G3).

For E3 abstraction lent itself more to personal responses, *"I think with other works like Mark Rothko people will see, it will be much more open won't it? It will be a much more open debate of what people will see."* The contingency of modern art described in chapter two is an evident factor here in how open to personal interpretation and knowledge engagement with modern, and particularly abstract, artworks can be.

Learning curators were perhaps the most comfortable with this knowledge, as it is prioritised within workshop methodologies and approaches used with audiences at GMAN as described in the previous chapter. Often this knowledge is introduced first as a 'way in' and indeed the educator facilitating the workshop stated, *"I think I was trying to sort of push the point of making a personal connection first and then seeing what happens"* (E3).

There was evidence of horizontal discourse introducing new voices and knowledge. For example, one participant commented on, *"How people's different backgrounds can make them interpret it before knowing it"* (Y2). Sometimes this was to assess one's own knowledge, *"And there's a dialogue with yourself, you can ask yourself questions what does that mean, no it probably doesn't mean that it maybe it means*

this" (Y1). Several participants spoke of using their own knowledge to assess or mediate other knowledge they encountered. "*I think in a conversational workshop I think that it could be really helpful to people to be able to have the two-way conversation, to be able to weigh up and then come to a conclusion about how everyone feels about the piece"* (Y3). It is interesting however that the above quotes reveal a move towards consensus. These dynamics between the inter-relations of people and knowledge types will be discussed in more detail alongside models of co-creation in the next chapter.

Often, participants described a hermeneutic process in developing knowledge. One in particular describes it in the following way:

> *"I remember talking about Babelism and I was trying to get it right I was thinking the Tower of Babel, the story of Babel in the Bible, how it's all these different people that get spread across the earth with different languages and that's how we get different languages so I knew about that story and I knew that he was thinking that art can be Babelism and a mixture of different sorts of people contributing to the piece and I was thinking of a mixture of materials as well mainly metallic but then later I was going "Now I'm interpreting it rather than trying to know about it"* (G3).

This notion of interpretation having less status than more propositional knowledge pervades discourse around this subject. Although some (Bennett, 2013; Whitehead, 2011) argue that it can empower the visitor, others (Ranciere, 2007) acknowledge its lower status within the institutional paradigm. This notion is exemplified in the previous quote.

Discussed previously, in analysis of art historical knowledge as a term that indicates translation from art historical discourse, the term 'in my own words' could also be seen as a reference to participants' existing knowledge and experience. For one visitor experience assistant, connecting art historical knowledge to existing personal knowledge was a strategy to both engage the visitor, but also seemingly to help make sense of the artwork themselves. "*The best way for me to describe it is in my own words"* (G1). This aligns with the notion of meaning-making again within constructivist views of individual knowledge development (Hein, 1991).

For some participants, the value of their connections was seen as introducing what one young person referred to as a "*new element*" (YP3) "*Realising that my differences didn't really exclude me from the conversation, if anything it meant I had more to add to it because people weren't looking at it from my perspective"*. Another participant felt that bringing their personal experience to existing knowledge provided a "*freshness*", a "*new aspect* ", and the introduction of "*my culture*". This was seen to provide justification through a comprehensive view.

Although most participants acknowledged these different perspectives, not all valued them personally. One participant commented on the *"alternatives that people could bring to it and that was what was interesting*." ..., but when asked if they learned anything from those conversations, they replied, *"I mean not really"* (C2). However, others saw an opportunity to introduce other perspectives and develop knowledge in new directions. Several participants spoke of encouraging others in the workshop, and in more general terms of developing the conversation, building on their initial responses and ideas. For example, one gallery assistant described how:

> *"It's like when people say about Mondrian it's just lines and squares and colour, you think well yeah it is just lines and squares and colour but it's OK. You know, it's ok that it's just lines and squares and colour I mean we can have a long conversation about how he gets to lines, squares and colour"* (G3).

As well as broadening the knowledge of others, the development of individual knowledge was seen as a use of this type of knowledge. One participant spoke of *"widening your perspective".* Aligned with the ideas of constructivism discussed earlier this participant described how this process *"accumulates your knowledge".* Whereas the above statement is an example of building one's own knowledge by adding components of other knowledge to it, the following example demonstrates the development of knowledge through self-reflection following on from an encounter with other knowledge:

> *"When you stand on your own you just think about your own views that that again becomes a bit of a cage although you're in your own world and you know your own feelings to actually share and communicate expands your understanding"* (Y1).

What is interesting about these last two quotes is that they demonstrate two contradictory views of knowledge development and, as such, exemplify the inter-paradigmatic tensions inherent in collaborative knowledge creation.

Dialogue was frequently cited as an important means to developing personal knowledge, both in terms of providing an opportunity to use other ideas to shape and adapt one's own response, but also in terms of expanding understanding and accepting multiple perspectives. In both instances, personal response seemed to be seen as a starting point to build on. For some, this meant questioning their own existing knowledge, an experience that was particularly interesting in the case of this exhibitions curator, C1 *"that became the starting point for a discussion, a sort of group dialogue through reflecting on your own knowledge of the work ... tested your assumptions about your supposed expertise."* There was some evidence from this transcript of opening up knowledge to rupture and developing horizontal discourse. This notion of having respect for other knowledge, and even developing empathy for other positions, was a key feature of personal knowledge. This perspective seemed to allow a more flexible and open attitude towards other readings and emergent ideas, but one that still seemed contingent on the particular group involved, "*you could create meaning that was kind of self-generative, that created meaning for everybody*" (C1).

For some participants, however, a conscious effort had to be made to encourage and allow personal connections to be developed, "*more recently these days I see it is my duty to encourage conversation and reaction as well, personal reactions as well as official what I think of as official knowledgeable side of things as well"* (G3). This is another example of how competing paradigms in the gallery are associated with different roles and functions. Although there is a move towards more inclusive and participatory development of knowledge, this is still difficult to accommodate for some.

The process of developing a shared understanding seemed of particular importance to several participants, perhaps suggesting more value placed on a universal understanding.

> *"The work needs to create a certain dialogue with an audience. It can't be this private space that's solely for the creator. It works better if it connects with*

> *people and they can form their own understanding of it in relation to other peoples' understandings of it ... listening to the way people felt and the inner dialogues they had with the work really just emphasised my understanding of it ... Not that individual meaning isn't important but where we can find common ground and agree on something then it translates through to any people then rather than it being specifically on one person and I think that's a valuable experience really*" (Y1).

Although the development of individual knowledge is recognised here, it is seen as part of a process of knowledge development that demands a final agreed meaning.

Constructing new knowledge by building on your own with other people's featured in this concept. Dialogue was an important aspect, and the opportunity to reflect and consider was integral to a self-directed rather than a transfer or 'banking' model (Freire, 2000).

> "*This experience is about a collective discussion and I think your knowledge is subtly added to in that way rather than cramming in loads of information and facts and it gives you a bit more time to reflect or see things from a different point of view, you get peoples' different point of view you know a different stance and you don't get that when you're on your own."*

Motivations for personal knowledge were to make meaning and sense of a work, to make it relevant, and to provide a fresh perspective. The potential for co-creation for personal knowledge centres around its association with reflection and dialogue, although it demands an opening up to epistemic disconcertment and a challenging and rupture of the institutional paradigm.

In additional to these three types of knowledge a further type, that of collective knowledge, emerged during the analysis. This type of knowledge came to the fore as the most significant in terms of knowledge development through co-creation. While it plays an important role in the development of my thesis and as such will be explored in depth as part of that discussion, a brief summary is presented here.

4.4 Collective Knowledge: Knowledge is perceived as collaborative

This type of knowledge was described by participants using the following terms: common ground, universal meaning, synergies, collective thinking, simultaneity, hybrid, built, sharing, exchange, organic, emerging, egalitarian, democratic, flexible, holistic, evolving, stretching, reflecting, considering, open debate, mix, perspectives, gelled, rounded, dynamic, collaborative, fuller understanding.

Collective knowledge was often discussed around thoughts on group dynamics and using discussion and dialogue to develop meaning-making and understanding. It was seen by most as equalizing and generally non-hierarchical. Many participants saw it in egalitarian terms as knowledge for, and accessible to, everyone. It was viewed as components that were brought together within the group, producing a collective knowledge contingent on the group and situation, and potentially producing a different body of knowledge each time. This was either regarded as different types of knowledge existing simultaneously or as new, hybrid knowledge. The bringing together of these knowledge types was experienced in different ways. For some, the process was seen as piecing together a jigsaw, building a complete picture with different elements, *"I was able to bring the meaning others had missed"* (YP1). For others, the process was more important than the resulting knowledge, providing an opportunity for reflection and an exposure to a wider range of assembled ideas, *"It was a very open conversation and ideas got pooled really well"* (E4). These new juxtapositions of ideas for some were experienced as a clash, albeit a productive one, *"Conflict within the group definitely brought really interesting conclusions"* (Y3). Finally, some participants described the process as a creative one that sparked new connections and ideas, *"You can feel your brain connections going tzz tzz"* (E3).

Collective knowledge is constituted through interaction of other types and forms of knowledge, and as such is a manifestation of processes of co-creation. A brief summary follows, with a more expanded discussion of this particular knowledge type in chapter six.

Characteristic of collective knowledge was the range of disciplinary, cultural and professional traces evident, as well as the 'hybrid' knowledge that emerged. As described earlier, both curators had described developing knowledge with other curators. Seeing themselves as part of this community was important to several of

the workshop participants. Several references were made to the camaraderie and support of the team, feeling joint ownership and shared purpose. For some participants exposure to new ways of looking and thinking about artworks presented the opportunity to critically reflect on their own knowledge.

Some participants saw collective knowledge as a way of bringing together not only different, but somewhat clashing, knowledge, or knowledge existing within different disciplines experiencing tensions. A mix of knowledge types and positions were acknowledged as key to this process. Cohesion and consensus was often sought, although some saw the value in disagreement and debate.

Shared meaning was regarded as important for several participants who spoke of this in terms of both universal meaning and that developed within their workshop group. Covering all angles was another common perception, where multiple perspectives and knowledge were deliberately sought to provide a comprehensive view. Differences were not disregarded, but seen in parallel. Facilitation and dialogue were regarded by most participants as valuable to the development of this knowledge.

In terms of co-creation, collective knowledge demonstrated the most potential and will become the focus of discussions in the next two chapters, where models of co-creation will be explored alongside data relating to this knowledge type, and a phenomenography of co-creation of knowledge in the gallery will be developed**.**

Summary

This chapter has explored the different ways that participants in the workshop described their experiences of knowledge, their own knowledge, knowledge they valued, and their perceptions of other people's knowledge. Through my analysis, I have drawn out four different knowledge types and have analysed each in terms of its characteristics, its origins and associations, motivations and use, its development, and its potential for co-creation. Analysis has related findings that emerged through coding of the interview transcripts to concepts of knowledge that surfaced through engagement with relevant literature in earlier chapters. The first three knowledge types that I arrived at are summarised in Table 1. Although each type had certain

aspects that lent it to co-creation the concept of collective knowledge was the richest in terms of potential for this. I will return to this data in chapter six where I will develop a full discussion of how these knowledge types interact through co-creation, particularly collective knowledge. However, it is necessary first to explore the concept of co-creation and its implications for knowledge development. This will be addressed in the next chapter.

Table 1: Summary of Knowledge Types (excluding collective knowledge)

	Source and associations	Justification	Characteristics	Motivations and uses	Development/processes/ potential for co-creation	Associated gallery paradigm
Art historical						
Knowledge is perceived as art historical, specialist and scholarly	Testimony Artist/curator Associated with epistemic community and scholarly discourse	Expert/authority Artistic intention Scholarly activity	Facts, information, visible, dominant, validating, authoritative, point of access, proximity to artist's intention, for some restrictive	Efficient research, decoding, authentic understanding, duty/ responsibility, access to the community and conversation, cultural capital, epistemic reassurance	Coming to the right answer, barrier to intuitive and creative knowledge development and new knowledge for all	Institutional Emancipatory
Experiential						
Knowledge is perceived as physical/ direct engagement with the artwork	Perception Aesthetic and emotional experience, connection to the artist	Firsthand, direct and unmediated experience	Authentic, unmediated, power and presence of artwork, engendered emotional response, work speaks for itself, internalised knowledge developed	Developing emotional understanding, developing own artistic practice, connection with artist and making process, deeper, reflective engagement	Visual, prolonged looking, drawing, being with, "in the flesh" experience, gallery/studio-based	Artistic Emancipatory
Personal						
Knowledge is perceived as personal connection	Memory experience, non-expert	Only through connection to art historical knowledge	Democratic, empowering, different perspectives, mix of knowledge, speculative	Interpretative lens, point of access, making artwork relevant, fresh perspective	Challenging existing knowledge, co-constructing new knowledge, requires facilitation	Emancipatory

5 The politics of co-creation: Models of collaboration and participation.

In order to further explore collective knowledge, it is necessary to first look at co-creation as a model, and its issues and implications with regards to knowledge development**.**

The purpose of this chapter will be to consider various models of co-creation and how knowledge is constituted, developed and valued within them. It will build on learning models introduced in the previous chapters, as well as exploring those from other fields in order to consider the characteristics, issues and challenges encountered through collaborative working and development of new knowledge. It will examine the issues of difference and hierarchy within the context of co-creation, and the development of models designed for democratic participation. It will draw out the epistemological positions required to enable knowledge to be considered as something which can be co-created, and discuss the processes involved for various groups to undertake this. It will explore the roles of participants, and the benefits and values of knowledge produced. As well as drawing on the literature, examples of the data from the collective knowledge type discussed in the previous chapter will also be used to expand these discussions in relation to participant voices.

The term co-creation has been applied across a variety of contexts, but is rarely associated with the production of knowledge. This chapter is divided into sections that explore collective knowledge within and between different groups and constituencies, highlighted in chapters one and two as associated with competing paradigms of knowledge, in order to explore the impact of these intra and inter paradigmatic encounters. These oppositional positions of those implicated in the process are used to structure the chapter. Interactions are centered around the following: professional collective and interdisciplinary co-creation; co-creation between expert and lay person; co-creation between an institution and its users/audience; and self-organised, group co-creation. The conditions required for co-creation of knowledge will be discussed, and its characteristics considered, in order to inform the hermeneutic approach to phenomenographic analysis in chapter

six, and to contribute to a potential framework for co-creation of knowledge in the gallery, as ‘learning-with’ in chapter seven. Data from interviews and workshop observations have been integrated throughout this discussion, as have knowledge types and associated paradigms developed in previous chapters.

Co-creation is a term used across a variety of fields to denote a coming together of ideas, knowledge, practices and perspectives, to jointly develop something new. The term itself is defined and used slightly differently within the literature, for example, “Creating an output together” (Bunning, Kavanagh, McSweeney, & Sandell, 2015). Govier (2010) draws out the differences between *collaboration* and *contribution,* where participation in the process of creation is more integral and less limited. It can be viewed as a democratic concept indicative of inclusive practice, but it can also be seen as persuasive and a strategy to cultivate an audience for ‘co’ practices on institutional terms. This chapter will therefore introduce some of the issues that emanate from power relations, evidenced in previous chapters, into this discussion.

The prevalence of ‘co-’ practices, (co-design, co-production etc.), in gallery contexts has already been acknowledged. I am using the term ‘creation’ rather than ‘production’ or ‘generation’ (more often used in connection with knowledge) to explore models that imply something new for all involved that creates opportunity for genuine ‘learning-with’ (Govier, 2010). I have looked at literature not only in the gallery and museum sector and educational context, but also from within the field of organisational management where collaborative models are frequently explored. Through this survey, I have identified key models relevant to this study through which to explore the concepts of learning from, alongside, through and with.

Collaborations between institutions and stakeholders have grown significantly in the past few years, as has research and literature around them. Concepts of such collaborations have developed significantly in sectors such as business (Engeström & Sannino, 2010), design (Sanders & Stappers, 2008), and museums and galleries (Govier, 2010). Within the literature such collaborations are defined, framed and discussed in various ways. Co-creation is used much more in terms of collaborative practice and projects rather than knowledge explicitly. For some, co-creation is a much more expansive term than co-design or co-production, and can be applied to a wider range of collaborations including those that are de-centralized and self-organised.

5.1 Collective and interdisciplinary professional knowledge co-creation

Important to this research is the consideration of internal collaboration as well as that between the institution and its audience. Chapter seven will explore further the more recent notions of *integrated* practice and the implications of findings for this. In this chapter I will explore these interactions of knowledge in terms of the impact of the paradigms of knowledge, in and between which they are situated, how co-creation within the organisation can have similar issues to that of internal/external collaborations, and how these issues impact on the latter.

Collaborative practices can encourage and support knowledge exchange, professional development and reflective practice. However, often, when this is developed within the same professional epistemic community, the same processes and systems of justification prevent exploration of new territory. Within what Finkelpearl (2001) refers to as "intersubjective investigation", the development and support of dialogue and reflective practice is essential, as is the need to create horizontal discourse that makes space for new voices ideas and knowledge. Previous chapters have demonstrated the association of certain knowledge with roles and functions within the gallery. This section will look at how far this knowledge can accommodate other positions, and present a model for co-creation.

The community of practice model is cited in both educational and organisational literature. Lave and Wenger describe a community of practice as a group where

> learners inevitably participate in communities of practitioners and … the mastery of knowledge and skill requires newcomers to move toward full participation in the socio-cultural practices of a community. "Legitimate peripheral participation" provides a way to speak about the relations between newcomers and old-timers, and about activities, identities, artefacts, and communities of knowledge and practice" (Lave & Wenger, 1991, p. 29).

For them, the focus of the learning process is not knowledge generated but social interaction and "co-participation". The emphasis is on the learning context where learners observe and rehearse practice within the relevant specific environment. This situated learning is developed incrementally from "legitimate peripheral participation", initially towards full membership of the community where the relevant experience and skills have been acquired (ibid.). Here, knowledge is experiential and skills-

based; it is context-dependent, relational and located in activity. A sense of belonging to the community through the use of particular language, behavior and values is also a feature. Some (e.g. Roberts, 2006) do acknowledge, however, that, within communities of practice, power relationships come into play, which can challenge access, critical reflection and the development of new ideas and approaches.

The community of practice model appeared in participant descriptions, particularly through interactions between young people and curators. One young person, for example, described how having the curator involved in the group activity of making a connection between artworks, *"really stretched the group to maybe try and find ones that weren't so obvious"* (YP3). This model is problematic in terms of co-creation, however. Whereas the curator the young person referenced commented on how they felt that "*continually testing and learning and researching to create new relationships and new meanings and new readings of art I think is quite important*" (C1), they suggested that other participants weren't doing this. YP3, however, felt strongly that the connections were new to them.

According to Adams (2015), a key issue with the community of practice model is 'epistemological reproduction'. In a community of practice, knowledge is passed on by the more accomplished member to the novice in an apprentice-like model. The knowledge that circulates is associated with the *practice* of the community rather than existing separately; it is a disembodied knowledge similar to the reproduced knowledge described in chapters two and four. Adams argues that the Room 13 model, a self-organised art studio, developed by school pupils, although within the school context, does offer a legitimate community of practice. He cites evidence of the cyclical apprenticeship nature that Lave and Wenger describe through peer mentoring and passing on of practical skills and creative approaches. For Adams, a pedagogy is developed, however, that is essential to retaining critical reflection as part of the creative process and production. "This is a key idea in the discourse of collaborative art production, and a marker of actual critical/creative exchange, as opposed to the passive reception of received knowledge" (Adams, 2005, p. 30). Adams stresses the importance of the group's ownership of intellectual and creative ideas. For him, once the line of inquiry or process is led by the teacher, the *practice* returns to being a pedagogical one.

Collaborative inquiry (or co-operative inquiry) offers a democratic development of new knowledge advanced through professionally relevant contexts (Bray, 2000). It is a model often used in educational settings to support teachers in reflecting on, and developing, pedagogic practice in order to improve learning for students. Although it has many parallels with action research, it does not include the learner as collaborator in the research. It is therefore not a model that can be discussed in specific relation to the workshop data; however, it is worth mentioning here as a potential model with which to develop organisational reflection on findings in the conclusion. Collaborative inquiry is used for the purposes of research, professional development, developing collaborative ways of working, and implementing change strategies. Its goals are both content-driven (collective understanding and new bodies of knowledge), and process-driven (commitment to own and collective learning and the development of an inquiry stance to own work). Consultancy groups are formed around areas of common interest. These areas can be organisational problems, new developments in practice, improved performance, or production. As the nature of each inquiry shifts in its focus on practice, expertise and professional knowledge, knowledge is seen as frequently changing, contingent, responsive and adaptable, but ultimately from the same 'epistemic pool'. As a research method, collaborative inquiry focuses on questions as much as finding solutions, prioritising the process of question development to ensure that new knowledge developed is useable and relevant. It is a cyclical and iterative process that develops understanding and the value of context to practice, and contributes to professional knowledge in its sector. Dialogue and reflection open up practice to emergent possibilities, but again only within that particular community of practice. Organisations stand to benefit from research developed in this way and undertaken collaboratively because of advanced learning and informed practice. Seeing research in relation to others' research is important in creating better understandings of practice and creating conditions for knowledge co-creation.

Lindkvist (2005) discusses communities of *knowledge* as an aspect of communities of practice. Communities of practice for him are long-standing groups that have established relationships, familiarity and shared understandings. However, in his discussion of organisational management, he notes that often in this context (and could be argued others) the establishment of temporary project groups cannot rely

on such familiarity and immediate understanding. This can easily be translated to workshop groups in the gallery. He sees these groups as a '*collectivity* of practice'. He considers epistemology within each model. Within the organisational management context, communities of practice exist as sub groups that have a long-standing shared practice and epistemology. This could be a department, for example. However, other sub-groups, such as project teams and task forces, he argues, are often problematically seen in the same way. Within gallery practice, interdepartmental exhibition or project teams can be viewed in this way but the concept can also be applied to interactions between the gallery and its audience for the purposes of this research. For Lindkvist these are more 'transient' groups, which he describes as "a mix of individuals with highly specialized competences, making it difficult to establish shared understandings or a common knowledge base"(Lindkvist, 2005, p. 1190). Lindkvist discusses both group and organisational epistemology in terms of their effectiveness, and in this context, an ability to communicate and resolve problems collectively and promptly are essential. Within the community of practice model, this relies upon what Lindkvist terms a "shared repertoire": a professional shorthand of terms, approaches and ways of doing that conform to professional, institutional and epistemological conventions. Beyond this mutual practice, 'constellations' of practice occur with some, often limited, overlap and shared understanding. Lindkvist acknowledges the limitations of the community of practice model in terms of knowledge creation or co-creation, seeing the main outcome of the processes involved as becoming an 'insider', where the aim is not for learners to develop new knowledge but to become familiar with an existing knowledge base. Lindkvist asserts that knowledge is 'de-centered', existing and learnt within the community's practice, rather than passed on from master to apprentice to be developed or transformed; "It is organisational knowledge that dominates while individuals, masters as well as apprentices, tend to take on the character of situated personas" (Ibid. p.1196). A vertical discourse prevents any significant shift in the epistemology of these communities. Access to this knowledge evolves through increased experience *of* and familiarity *with* the community's conventions and values. Enculturation through assimilated behavior and an adopted world view entitles participation within the community, rather than acquisition of particular knowledge; performing an 'embodied knowledge'. These characteristics have been shown to underpin the epistemic communities described in the gallery,

and to impact on what knowledge dominates and is regarded as authoritative and valuable.

Lindkvist sees the community of practice as a “paradigm-driven process” (Ibid. p. 119). Collectives of practice provide a more relevant model for project collaborations, he suggests. Within this context, there is a shared goal, but understandings and values, although overlapping in some respects, are individual bringing different sets of knowledge, experiences and practice to the mix: in other words inter-paradigmatic encounters. Lindkvist sees knowledge here as a process of ‘co-evolution’, developing through the critical interrogation of other knowledge from members of the group in a collective endeavor to reach the goal. Here, “entrepreneurial activity and creative knowledge generation become both a possibility and a duty” (Ibid. p. 1199). In this model, different knowledge types are brought together, and within the group, a solution focused process of negotiation identifies which knowledge can address the issue at hand. The collectivity therefore consists of “distributed, dispersed or individualised” knowledge (ibid. p.1199). Project goals provide a clear focus for new knowledge development that cannot rely upon accepted communal knowledge. Lindkvist considers this framework from a business perspective, but applied to the gallery context it provides a useful model, as will be discussed in the next chapter.

The collectivity model allows for a more horizontal discourse (Bernstein, 1999) to develop. All knowledge is seen as potentially useful and therefore valued. Pooling resources of knowledge within the group is seen as a strategic way of ensuring all bases are covered. In organisational contexts, ‘collective intelligence’ is often sought in order to come up with the best solution. This expansive and comprehensive knowledge was noted in the interview data; for example, one participant commented, “… *it meant I had more to add to it because people weren’t looking at it from my perspective”* (Y3).

Lindkvist (2005) suggests that within the collectivity of knowledge, knowledge becomes detached from its ‘creator’ and available for adaptation by another member of the group. Knowledge is presented as components that can be exchanged and built. This view, he argues, presents knowledge itself as objective. It also raises issues around ownership of knowledge, and generosity versus anxiety in sharing knowledge and feeling a threat to status and position. This will be considered in more detail later in this chapter.

Understanding of collectives of knowledge can be understood further by applying Bernstein's (1999) framework and how he sees interaction of knowledge through horizontal discourse. For Bernstein, horizontal discourse is defined as "*a set of strategies which are local, segmentally organised, context specific and dependent, for maximising encounters with persons and habitats*" (Ibid. p. 159). Individuals possess 'repertoires' of such strategies, which when brought together create 'reservoirs'. For Bernstein, the development of these reservoirs is dependent on inclusive social relations, where reservoirs and repertoires are both developed through processes of 'exchange'. Thus, the concept of pooling or piecing together relevant knowledge can be seen as such an exchange. Introducing new perspectives and voices has been shown to be an important part of creating horizontal discourse, and was acknowledged by one curator, who said, "*I don't know what the benefit would be of inviting people who are already really engaged in the gallery to come in and talk about the shows because I'm not sure that it would end up with just agreement actually"* (C2)*.*

Engestrom's (2001) model for expansive learning aims to support organisational change and encourage new collective learning and knowledge co-creation. Similar to earlier models, it requires a collective goal and is driven by this. In theories of expansive learning, the learner is seen as part of a community rather than an individual. For Engestrom and Sannino, it is a process that, "puts the primacy on communities as learners, on transformation and creation of culture, on horizontal movement and hybridisation, and on the formation of theoretical concepts" (2010, p. 2). It is therefore potentially a more appropriate model for inter-paradigmatic knowledge co-creation. The authors again critique the Lave and Wenger model as limiting learning to participatory models where vertical development and enculturation support learners to acquire existing knowledge and skills rather than challenge or create. Expansive learning seeks to develop knowledge that is not yet known, and is particularly useful in organisational change contexts, where new knowledge is sought to develop and support new contexts of practice.

In Engestrom's *Change Laboratory model* (Engeström & Sannino, 2010), this is facilitated by a researcher providing an intervention that interrupts the status quo and encourages and supports reflection on current practice. This deliberate and facilitated rupture supports a reflective interaction, rather than the more pragmatic

encounter of the collectivity described above. Expansive knowledge is not seen as purely practice generated, and therefore can accommodate, respond to and integrate other types of knowledge from other fields more easily. It is described by the authors as ‘boundary crossing’ and developing ‘horizontal expertise’. Knowledge developed is new, unbalancing, yet with creative potential, and often regarded as taking you “out of your comfort zone” (Engeström & Sannino, 2010, p. 15). This is an orchestrated encounter, and one that purposefully brings together competing paradigms and contentious interactions in order to destabilize particular professional epistemology.

Several workshop participants commented on the idea of opening up knowledge to challenge. One curator for example felt that the interactions during the workshop “*tested your assumptions about your supposed expertise”,* (C1). It was also felt by one educator that it allowed them a forum to put forward their knowledge in an equitable way that wasn’t normally accommodated, a chance to “*put different perspective across of what we thought*” (E2). Similar to Engestrom’s model, there were several participants who felt that facilitation was important in developing and drawing out ideas.

5.2 Equality and Duality: Co-creation between expert and ‘other’.

The knowledge of ‘other’ in this section is described as authentic, destabilizing, or in some cases, threatening. Chapter two demonstrated the hierarchies of knowledge that are evident in the gallery and how this affects the status of knowledge associated with different roles. Often these roles and their associated knowledge are set in opposition and hence often display characteristics that are found in interactions between expert and ‘other’ knowledge.

Within most institutions and organisations, epistemic communities exist around functions and practices, and have developed relevant knowledge accordingly. As discussed earlier, these epistemological positions are framed and informed by associated paradigms. As previous chapters have demonstrated, these paradigms and associated concepts of knowledge are often regarded hierarchically, which in turn dictates the status of the associated professional knowledge.

Charman (2005) relates the development of professional identity to the museum and gallery context. She describes the development of professional expertise as knowledge which is closed and controlled by the institution. The development of the particular professional roles of curator and educator within the gallery context have already been discussed, and will be developed further later in the thesis, but here I would like to consider how and why professional knowledge has developed in this exclusive way, deliberately separated and protected from external exchange or development through co-creative strategies. Charman cites Perkins' thesis on the development of the professional middle class and their associated power (Perkins cited in Charman, 2005). For Perkins, these middle class professions resided in service sectors, and were regularly required to be justified and accepted as indispensible facets of daily life. With the development of the public museum at the same time, the role of curator was one such profession. Perkins describes professional idealism and the emergence of expertise; perpetuating this concept protected the status and value of the professions involved. Within this concept, knowledge had to be constructed and presented to the wider population as developed through specialised experience. In Perkins's eyes, it was the ability of certain professions to convince others of their value and exclusiveness that achieved the most status. From a Foucauldian perspective, a significant aspect of this construct was the positioning of alternative knowledge as subjugated or 'other'

Alongside the development of the professional expert, the role of the scholar or intellectual is key to the separation of certain types of knowledge from the wider population. For Said "Anyone who works in any field connected either with the production or distribution of knowledge is an intellectual" (Said, 1996, p. 9). Said cites Gramci's concept of the 'organic intellectual' as one which could be applied to the development of the professional class. Here, intellectuals are created to bolster the status of a professional group and their role as such disseminated through hegemonic processes. The knowledge that 'organic intellectuals' are engaged with is more dynamic, constantly shifting and responding to consumer need. Charman sees professional roles in museums as similarly flexing to respond to policy and cultural agendas with the requisite repertoire of expert knowledge.

The development of specialist language and discourse alongside these professional fields is crucial to both their status and exclusivity. Said also cites Foucault's ideas

around the notion of the intellectual, where an individual's expertise can operate either only within a particular discipline or beyond it. For Said, the role of the intellectual is to question, challenge and problematize, perhaps to catalyse the epistemic disconcertment referenced in previous chapters.

Increasingly within museum discourse, 'indigenous' knowledge has played an accepted key role in the representation and interpretation of artifacts (Whitehead, 2011). In the museum context this is experiential and cultural knowledge of an artifact. 'Other' knowledge can be seen as authentic and have situated justification when presented as a sanctioned other voice in the gallery or museum. Knowledge here, although not scholarly, is valued as contributing a contextual justification. It can, however, also introduce a destabilising, dynamic influence.

Through her research into perceptions of non-western epistemologies, Verran recognizes different 'knowledge traditions' and identifies "circumstances where knowledge circulates between disparate knowledge communities"(Verran, 2013, p. 141). These communities are invariably positioned dualistically in research as professional and localized or 'lay'. Verran has undertaken particular research with Aboriginal communities in Australia where she recognises a "need to practice modern science together with an indigenous knowledge tradition … where those working with a scientific sensibility genuinely try to learn from Aboriginal experts" (Verran, 2013, p. 159). Here, although 'learning-from' is upheld, the direction is reversed.

In describing the experience of difference between these knowledge traditions, Verran suggests that we embrace the epistemic disconcertment that we encounter in these contexts. She sees this as a more productive alternative to the use of strategies to ameliorate difference. Whilst these strategies allude to an acceptance of other knowledge that does not fit within a dominant or preferred paradigm, they can prevent what she describes as" the impetus towards invention and change that can come from a sharply felt encounter with difference" (Verran, 2013, p. 144). They resist justification through coherence or foundationalism. For Verran, this difference can result in 'existential panic', but can be generative if the impulse towards normalisation can be resisted. This process can be prompted and catalysed, she asserts, and offers a potential model for the co-creation of new knowledge between different knowledge traditions and communities. As a result, her view lends

significant weight to potential models for co-creation in the context of this research. She does note that *"*participants will be responding with quite disparate and incommensurable epistemic resources – that is, from within very different knowledge paradigms" (ibid. p. 145). These experiences are at once unsettling and liberating, drawing attention to the conventions we have applied to knowledge within our own tradition and offering an opportunity to consider other perspectives. This results in ontological as well as epistemological tension as we confront constructed categories, "..that do not feel like categories but rather seem to be reality itself"(ibid. p. 145).

Models have been identified in which conventional roles of teacher/learner and researcher/researched are challenged in order to explore the subversion of the constructed pedagogised positions evidenced in the gallery context. Nowhere do we see the interaction between expert and other more than in education. As described earlier, in conventional learning contexts expert knowledge is academic and scholarly, and is explicated and banked. In the discussion of critical pedagogies, teacher and learner positions are often subverted. They have been shown to be important within the emancipatory paradigm, where subverted and democratic contexts are deliberately created. Teachers, whilst still holders of knowledge, are positioned as facilitators of learning or 'enablers', rather than explicators. In some instances, teachers are positioned alongside learners, but this presents challenges to their professional identity as knowers and explicators (Charman & Ross, 2006).

In their descriptions of the workshop, the facilitating educator saw their role very clearly as teacher, even referring to themselves as such. This role, they felt, prevented certain creative developments, "*It can curtail the spontaneity and the flow a bit so that is a challenge*" (E3). Several participants spoke of how aspects of the workshop, in particular, the drawing activity, evened out hierarchies and created a context where they felt all were equal collaborators. It is interesting that, although a hierarchy in terms of drawing ability and skill might have been referred to here, it was not by any of the participants. Only in terms of linguistic or text-based knowledge did comments about how knowledge was valued emerge.

For Rancière (Biesta, 2011), learning is a political act of emancipation where new possibilities are imagined and ontological ruptures challenge current thinking and existing knowledge. For this to occur, the teacher must readily accept other knowledge and independently created knowledge. An accepted equality of

intelligences is a pre-requisite of such approaches. Rather than the critical pedagogies discussed previously, Rancière's position proposes a more fundamental shift where equality is not sought, but assumed from the outset (Rancière, 1991). Within the workshop data there was little evidence of such a rupture. The workshop itself was underpinned by constructivist practice, and the impact of this on the data is discussed further in the next chapter. The issues of constructivism as an approach have been discussed, and the limited opportunity for new knowledge to emerge collectively as a final outcome of associated dialogue is perhaps a factor in this.

Paavola, Lipponen, and Hakkarainen (2004) frame knowledge co-creation as a metaphor for learning itself. They propose a model that overlaps with both acquisition and participation models where knowledge is conceived as cognitive and situated respectively. The authors explore three models of what they call 'innovative knowledge' generation to draw out the characteristics. These include organisational 'cycles' and spirals in which individuals and groups introduce, develop and share new ideas, concepts and knowledge through social interaction and dialogue. This view of knowledge emerges from an epistemological paradigm where knowledge is seen as fluid, ever-changing, and situational, rather than the traditional Western view of fixed knowledge. Here the boundaries between subject and object are blurred, allowing for a continual questioning and challenging of existing knowledge. For Paavola et al., within this paradigm, "Understanding is iterative" moving from partial to complete (ibid. 564). References to these types of experiences were quite common within the interview data. For example, one participant commented on how they had, "*thought beyond myself*" (E1). The interaction particularly of personal and experiential knowledge in these ways situates the knowledge developed within the unknowing paradigm.

This same subversion of traditional positions can also be seen in participatory research methods. In some cases, research comes from collective thinking and joint identification of the research problem (Kemmis, McTaggart, & Nixon, 2013). For those involved in 'militant research' (Malo de Molina, 2004) developing 'minor knowledges' challenges and disrupts 'expert systems' of knowledge production and acts as a way of validating that knowledge, providing justification through rupture. This relates to the potentially powerful position of coming from a position of subjugation, discussed as a feature of feminist epistemology in chapter one. The

idea of introducing unrepresented perspectives came out through analysis of workshop data. For example, one young person commented on how, "*I was able to bring the meaning others had missed*" (Y3). Freire (2000) refers to the control of what knowledge is valued and how the space for creatively generating new knowledge is exclusionary. His model of investigative circles driven by co-investigators is based in more inclusive, relevant and community-driven sites. However, there are still issues with power inherent in this approach, where, although communities inform research directions, they are still perceived as supported beneficiaries of research.

In recent years researchers have used activity theory to analyse these kinds of complex interactions. Ash (2014) applies activity theory to her own participatory action research in science museums. This, she argues, allowed educators involved in the project to reflect on their own practice, and to develop a more responsive and personalised approach to scaffolding with the families they were working with. According to Ash, this allowed both parties to "co-create a hybrid agenda" (Ash, 2014). Ash sees activity theory as more relevant in analysing interactions with learners than community of practice theory, which, although it explores language, protocols and developmental support within the professional group involved, does not take into account disagreement or conflict. The cultural historical activity theory framework, according to Engestrom, embraces these tensions. Ash acknowledges the influence of power and hierarchies at play in interactions within the museum and between it and its public, and sees cultural historical activity theory (CHAT) as a means to accommodate these "inter-disciplinary and inter-subjective complexities" (Ash, 2014, p. 114).

These tensions were evident in the interviews. Several participants commented on disagreement within the workshop group. For example, one young person spoke of how "*The more you're discussing then the more you can argue*" (Y2). A few participants also addressed internal conflict stemming from organisational hierarchies and lack of understanding.

Within the context of collaborative arts practices the concept of 'not-knowing', introduced in chapter one, is often seen as part of the creative process. 'Diffraction' is regarded as a desired result to open up new ideas and directions. Rupture provides justification here: rather than pinning down and fitting collective knowledge

together to form a coherent whole, the aim is to catalyse a breaking open of knowledge.

Socially engaged art practice involves artwork that is often dialogue-based where the viewer is implicated in constituting it as an artwork through their 'culturally framed' engagement with it. Kester defines socially engaged practice as the "facilitation of dialogue among diverse communities" (Kester, 2004, p. 1). In this context, he suggests that artists are 'context' rather than 'content' providers, affecting audience consciousness by creating catalytic encounters. "Conversation becomes an integral part of the work ... [the artwork] is re-framed as an active generative process that can help us speak and imagine beyond the limits of fixed identities and official discourse" (Ibid. p.2). Kester references Belenky's ideas of connected knowledge, where knowledge is developed collectively and is dependent on empathy, re-defining oneself through acknowledgement and connection to another perspective. Kester suggests that it is the purpose of the artwork itself is to create such an ontological rupture. As has been discussed previously, this is in sharp contrast to the role of artistic intention in justification for the viewer. This was seen in participant references to empathy with the artist who had produced the artwork: trying to 'step into their shoes'. It is noteworthy that the implication here is to use this experience to catalyse a rupture rather than produce a fixed view. This aspect of artistic knowledge will be explored further in chapter seven.

Many practitioners, particularly those engaged in socially engaged and more critical practices, align their work with research (e.g.Graham, 2010). Arts practice has also been integrated into action research as a component in research design to encourage more expansive and creative thinking for participants (Percy-Smith & Carney, 2011). Graham describes her concept of the 'possible study' as one which "situates itself within the context of relations across the divisions of the creative class and its others, decentring the artist researcher as author and propellant" (Graham, 2010, p. 129). She cites 'militant research' movements as those that best seek to co-create knowledge.

Co-creation is more established as a concept within the design sector. Here for many years "users" have been involved in "participatory design"(Sanders & Stappers, 2008). Initially consumers were introduced into the process as consultants, ensuring that products would appeal to a specific market. Now co-creation is often

seen as a selling point where customers can be involved in customising and personalising designs for themselves. For Sanders and Stappers (2008), emerging design practice is experiencing a shift from ‘products’ to ‘purposes’. The roles of designer, researcher and user are shifting, and within these new dynamics, the role of ‘expert’ is positioned much more equitably. Although the authors propose a more democratic form of co-creation, they still see it as a process driven by the expert who makes the invitation, guides and scaffolds the development of ideas, and ultimately takes the lead on the project. “They provide expert knowledge that the other stakeholders do not have” (ibid. p15). The importance of skills in negotiation and facilitation are identified as key in these new design processes. Rather than following a community of practice model, inviting and supporting the user to be part of the design community, expert skills and knowledge are still retained as exclusive. For Sanders and Stappers, the ruptures that emerge during these more pronounced practices of co-creation are unbalancing, but provide much more inclusive, diverse and dynamic possibilities. However, supporting this move, they suggest, requires certain questions to be addressed about how we prepare future generations to be able to participate in co-creation and co-design, as well as what impact new practices may have on design culture and research.

5.3 Co-creation between the institution and its audience

This will be discussed predominantly in terms of galleries and museums. Collaboration in this section is more formalised, strategic and integrated into institutional programmes. Here, participation is between more homogenised groups, i.e. the institution and the audience. Knowledge is set in opposition as institutional authoritative knowledge and ‘other’. This particular interaction involves aspects of both of the previous sections. I will discuss participation agendas in the sector and the invitation to audience to co-create. Data drawn on from analysis of GMAN organisational documentation will be integrated into this discussion.

The term co-creation is often used in conjunction with other terms such as ‘participatory’ to situate it more explicitly within the emancipatory paradigm. Within this area, there are calls for the term to be understood more expansively (Bunning et al., 2015; Govier, 2010; Lynch, 2014). For Simon (2010), co-creation should include

the audience from the start, shaping and defining the aims of a particular project. However, the initial invitation nearly always comes from the institution, with the invited participants constructed as beneficiaries (Lynch & Alberti, 2010). In instances of ‘co-’ practices (production, design or creation), participation is still on the terms of the institution and the cultural, aesthetic, intellectual and economic parameters it sets. Whereas ‘co-’ implies a more democratic process, it is inevitably shaped and directed through the authority of the institution and its staff. Bunning (2015) has noted the similarities in language used for such initiatives with that of project management and product design discourse. For her, this is symptomatic of the fact that such practices are temporary and project driven, rather than embedded more permanently within institutional practices. Govier (2010) also notes that such projects are often sidelined, and presented as ‘other’ in community or learning spaces or online.

For many authors, participation requires support from the institution. Simon (2010) suggests that an entirely blank page can be intimidating both in terms of reference points and focus. For a visitor expecting knowledge explication and struggling to find their own connections as a starting point, this can be experienced as both epistemic disconcertment and cultural insecurity. An ability to engage with what the possibilities are, or could be, is often seen as requiring expert facilitation but it could be argued that in fact this is when existing approaches, formats and content are perpetuated. Lynch states, “When we speak of ‘included’ or ‘excluded’ in reference to museums, we are referring to exclusion from a culture, a museum hegemony, and an environment” (Lynch, 2001, p. 3). Chapter two looked at how the gallery audience is often constructed around critical agency, and this idea will be explored further in Chapter seven. In a similar vein to the community of practice model, participation often slips into a guided process that either excludes certain ‘expert’ practices or gradually builds skills to enable reproduction of those practices (rarely in a completely independent context, however). For Govier (2010), particular leadership is required to support co-creation, one that is confident to let go of authority yet provides a framework for participation and contribution. “The leader’s role is to contain the anxiety created by being at the edge of chaos in a complex, creative system; and to articulate and reflect back new ideas as they are developed” (p. 14).

Govier sees this as “enablement” rather than “oppression”, to “enable non-professionals to step up and become a central part of our work” (ibid. p. 36).

The application of strategies for co-creation as part of these participatory agendas are driven by a range of motivations: to engage and attract new and diverse audiences; to invite a range of expertise; to develop more comprehensive knowledge; to develop a higher quality product; to include ‘other’ voices; to generate new meanings; to make a product, programme, or content more relevant; to provide emancipatory experiences; and to innovate within the sector. Bunning (2015) notes that within the museum and gallery sector developing inclusivity and involving audiences is increasingly a pre-requisite of funding.

These agendas usually position the audience as ‘other’ to the institution, and participant as ‘other’ to professional or expert. The opportunities developed mostly focus on the audience’s experience, and very rarely capitalise on these interactions to develop professional or institutional knowledge. Rather, they arguably create a simulacrum of innovative and inclusive practice. Within this view it could be argued that in fact the emancipatory paradigm is constructed through the institutional paradigm

Participation is often discussed in terms of progression (Simon, 2010) and increased democratic authority (Govier, 2010; Lynch, 2014). The extreme of this, for Simon, is where audiences drive and develop their own programmes and are ‘hosted’ by the institution. For Lynch and Alberti (2010), the development of ‘radical trust’ is key to enabling moves towards this more extreme handover. Here, shared authority is developed between institutions and their audiences where participants’ ideas, skills and knowledge are valued, respected and trusted. Several researchers have noted the need for clarity and shared understandings of these terms internally and also with external participants to ensure that processes and parameters are transparent.

Govier, in her research into leadership for co-creation in museums and galleries, highlights a prevailing stance of relinquishing control as long as participation happens within institutionally recognised parameters, for example, by providing stimuli and interventions to stretch participants’ ideas. In one of her cited case studies, the artistic director stated that ‘We will give up power, but in an educated way. We have to empower people, explain to them what we do and why we do it so

they can do it too' (quoted in Govier, 2010). Radical trust is shown to often be compromised by commercial risk aversion and a desire to retain certain conventions. Often this is framed in terms of protecting participants from 'failure' and assuring a successful outcome. Professional expertise is still required to shape and direct participant contributions, and whilst this maintains 'quality' in the eyes of the institution it can lead to disillusionment and disenfranchisement for the participant. In terms of epistemology, "Western institutions continue to maintain borders and privilege particular ways of knowing" (Lynch & Alberti, 2010, p. 14). Developing participants' skills and knowledge in gradually fulfilling these professional activities fits with previously outlined models influenced by zones of proximal development and community of practice concepts where epistemological reproduction is seen.

According to Govier (2010), for some experts, sharing the development and management of a particular practice or function can result in destabilising their professional identity. There is also evidence that there is a professional reluctance and anxiety towards what is sometimes regarded as relinquished or threatened control and status. In more recent discourse, the tensions that arise at the site of encounter are theorized through the concept of the contact zone (Pratt, 1991). The contact zone is a contested space where different cultural and social positions and perspectives come together. It is sometimes applied to pedagogical contexts and more recently has become prevalent in museum and gallery discourse. The contact zone will be discussed further in the next chapter where it is seen as important to the development of an inter-paradigmatic interaction, where difference can be surfaced and acknowledged.

Analysis of the key organisational documents introduced in chapter three reveal the particular institutional agendas for co-creation of knowledge for the context of the workshop. The ways in which the audience has been constructed, and how the relationship between audience and gallery is conceptualised, has been drawn out through this discussion.

Within GMAN's vision, the gallery is conceived as a wiki or open source model where audiences are articulated as "active contributors". However, artworks remain the focus, with the artist's 'special' way of viewing and interpreting the world still prioritised and offered as a spiritual experience. In this vision, the museum serves a traditional purpose harking back to the educational agendas of the Victorian era. The

gallery is described as a “Place conceived to activate visual and emotional intelligences [that will] bring us full circle to the original educational mission of the museum as a civic institution.” The document builds upon those more traditional values in its references to access and inclusion, establishing the museum as a space where all feel at home. This is expanded further to acknowledge audience members as “partners”, who will both make sense of the art on display with us but also forge new approaches and content.

> “To achieve this, GMAN will become a space where questions are asked and welcomed while answers are sought together, a thinking framework inhabited by its audiences where active intelligence, equality and emancipation are promoted at all times. We will design compelling routes for people with different interests, backgrounds, cultures and passions to understand the unfamiliar or the new, supporting our audience’s curiosity and desire to explore” (GMAN vision 2014, Appendix F).

This vision, therefore, is contingent on input from an audience that has a desire and motivation to be more active, questioning, enquiring, and challenging of, the work on display. It more implicitly also suggests an institution open to responsive programming, and acquisition policy and a curatorial department open to new perspectives and understandings. However, although consideration is given to the conditions created to enable this from an audience perspective, the development of the institution and staff (in particular curators) as learning subjects within this proposition is neglected.

The vision is positioned as cutting edge, progressive and “pioneering”, but it still reveals an agenda focused on the visitor as learning subject, albeit a more inclusive and diverse notion.

> “We aspire to lead in rethinking and researching the museum’s role in education and emancipation in the current social and political landscape, experiment with new partnership formats and find innovative ways of working to increase diversity in programmes and new relationships with audiences.”

The research focus of the gallery is intended to “Embed research at the core of public activities” delivered by re-conceptualising the gallery as a “learning machine”. From the audience’s perspective, experiences will be “de-familiarising yet edifying”,

enabling visitors to “acquire new knowledge”. “Learning and emancipation become in this vision, metaphors and guiding principles for GMAN’s wider activities, effectively turning the museum into a pedagogical instrument.” The only reference to the institution or staff within this pedagogical schema is as follows: “In the meantime the institution learns from the public changing as a result of real partnership.” The suggestion made here is more that the learning from the gallery’s perspective is on how to change to be a more constituent friendly institution, rather than developing further or different knowledge about artwork. Young people in particular are described as “agents of change”, placing significant emphasis on their ability to lead and effect organisational development.

The document acknowledges the parallel influences of shifting artistic practice and participatory agendas. It points to learner/teacher positions and the “pedagogical relationship” between them, with specific reference to Rancière and the format of the exhibition both as areas for inclusion within this research. Two explicit themes are articulated as a focus for the research centre; exhibition studies and art’s emancipatory potential.

Within the gallery’s *Programme Framework* (the closest thing to a curatorial vision or strategy), knowledge is presented alongside “content”: “The notion of partnership with our audience, increasing the amount of content and knowledge they can generate with us remains our objective.” An almost ‘Vygotsian’ model of introducing the unfamiliar gradually to challenge and increase questioning is set up as “the focus of our audience strategy”, once again positioning the audience as learner. Audiences are seen as contributors of content, in fact, ultimately seen as lead producers, as generation is increasingly “handed over”. Collection interpretation, which will be discussed later, is cited as a key area for this.

The concept of “integrated learning and exhibition projects” is introduced, projects suggesting more contained interventions. The purpose of these projects seems to be to increase and diversify audience rather than to impact on gallery practice “more needs to be done to reach larger audiences ... and to maximise the learning potential of both strands of programme [for audiences].”

The most recent (at time of writing) of several documents exploring the role of learning at GMAN was also analysed. Again, it constructs the audience as learning

subjects but this time through experiential models. It outlines principles that inform programming, which balance, responding to exhibitions programmes, as well as social context. Learning curators are positioned as experts in audience strands, and the range of audience engaged described as “from novice to expert”. The educators’ role is seen as one that ensures access from as wide an audience as possible to learning in the gallery, by providing inspiring and inclusive experiences. Enjoyment and understanding in line with the gallery’s mission is the core aim achieved through supporting “People to look and think deeply.” Co-construction of knowledge features here also, and again is articulated through the traditional construct of audience as ‘learner’. Learning is defined as a “profound human process of change ... a personal journey.”

A key issue for this thesis is drawn out in this document: whether knowledge is conceived as fixed or flexible, situated with a positivist or interpretivist paradigm. “It is therefore contingent, ever changing and wrapped in the complexity of human subjectivity and the imagination. Yet in today’s world, the high value given to knowledge as something concrete and fixed, dominates many educational practices.” And indeed, I would argue many curatorial practices also. The document continues: “learning with art ... does navigate the uncertain, it relies on the subjective, it demands the critical, useful and interpretive and invites imagination.” Whilst the need for, and value of uncertainty, is acknowledged within this vision, learning staff are still presented as not just holders of knowledge about art, but also about learning, and as such are responsible for revealing moments of learning to individual visitors. They are presented as having skills in “how to build knowledge with art.” According to the author, the ways in which artworks have been increasingly separated from the everyday has resulted in these barriers to learning in the particular context of the gallery. Yet, to her, learning about art is accessible “an engagement that is essentially about looking, feeling, thinking and creating.”

Similar to the curatorial and programme framework documents discussed, audiences are constructed as active participants that direct their own learning, co-construct and co-create programme and knowledge, and “quite literally, ‘see for themselves.’” Transparency is an integral part of creating the conditions for this to happen:

> “Our aim is not to withhold knowledge or information, we are not inviting opinion over (or instead of) knowledge, it’s that we try to find appropriate ways

> of making clear the perspective generated by the knowledge available and offer opportunity for this to be challenged, rethought or reassembled."

The above quote not only reveals the notion of knowledge as mutable and contingent, but something that we hope will be activated and by a proactive audience. Learning perceived in this way, alongside the construction of audience as learning subjects, is reliant on audience participation. The author acknowledges our need to have knowledge transmitted resulting from the formal educational practices we have all been brought up with, and yet outlines an ambition for the dissolution of knowledge hierarchies, developing learning experiences that are "about giving up the idea of the authority of knowledge to the value of learning." The gallery as an open source environment is repeated here, but conceived within a more dialogical model where "divergent" and "speculative" knowledge is tested.

In summary, the above documents place emphasis on the audience as learning subjects in terms of both the conditions required for co-creation and its outcomes. Knowledge produced is seen as a contribution of content for other audience members, rather than contributing to bodies of knowledge about the artwork or broadening or localising meaning-making around it. Priority is given to audience experience, and how it will be designed and guided for active contribution and even challenge. The agenda behind co-creation in some instances is arguably to develop compatible partners in institutional/public debate.

5.4 Dialogical encounters: consensus, dissensus, heteroglossia and agonism

This final section will briefly introduce the main concepts concerned with the inter-paradgmatic interactions described above, initiated and developed through various dialogic encounters. These concepts will be introduced here to inform aspects of the framework to be developed in the next chapter alongside examples from the workshop data.

Finding common ground as an effective entry point can also be seen as reaching final agreement or consensus. Many critique this idea of finding a common ground for overlooking difference and normalising dominant positions and voices

(e.g.Verran, 2013). As has been discussed, making otherness visible is important in addressing any power issues that exist within dialogical contexts. Embracing conflict rather than seeking to ameliorate it can overcome this.

The use of blogs and wikis to co-create knowledge, though not a focus of this thesis, are worth considering briefly in this section. Here, communities evolve around a specific focus, often in an independent and self-organised manner. Disparate individuals or groups collectively develop knowledge about a particular area through models of commons-based peer production, where knowledge is open property and is constructed by self-selecting and decentralised groups (Benkler & Nissenbaum, 2006). However, it is arguable that wikis actually develop new co-created knowledge. In these contexts, online platforms provide repositories for existing knowledge which accumulates from multiple contributions. These networked environments provide platforms for knowledge sharing and distribution. Relevance and justification is based upon consensus, others in the online community also find this knowledge relevant and credible. Although creating the impression of a dynamic and generative knowledge environment, knowledge is reproduced, re-distributed and at most re-assembled.

Reaching consensus can be seen as ignoring difference, but can also be viewed positively by participants in collaborative contexts as taking on board everyone's viewpoint, ideas, or knowledge, or 'agreeing to disagree'. Perceptions of knowledge as objective, fixed and true cannot easily accommodate difference and plurality, and therefore seek consensus as a form of validity. In some of the contexts described elsewhere in this chapter, those who see themselves as beneficiaries or in apprentice type roles seek agreement so as not to offend or challenge what is perceived to be a more expert (and 'correct') perspective. In some cases, consensus is perceived despite disagreement because only certain voices, viewpoints and knowledge are heard, shared and expressed.

In chapter one the artwork was discussed as both a catalyst for dialogue and participant within it. Bhaktin's theories on the dialogical artwork are useful here in exploring how dialogue with and around an artwork can be usefully developed to co-create knowledge (Haynes, 2008). In Bakhtin's dialogical work, multiple perspectives are presented as a 'polophony'. Rather than truth presented via a dominant one voice monologue, meaning is fluid and constantly contested by a range of voices.

Here dialogue resists consensus. A ‘heteroglossia’ is developed where new meanings emerge from challenging one’s own knowledge from other perspectives, and integrating new ideas. Here, discourses constantly conflict and interrupt each other. These ideas align with postmodern feminist positions discussed earlier that propose “rhizomatic validity” (Lather, 1993) and “patterns of difference” (Haraway, 1988).

As discussed in the previous section, Lynch and Alberti (2010) propose dissensus as a more productive model for co-creation. They cite Lyotard’s concepts of ‘heterogeneity of thought’ and paralogy, as a preferred mode for participation where dominant knowledge and associated systems of its development can be challenged and disrupted (Lyotard, 1984). However, the authors point out that the time-defined nature of such projects in museum and gallery contexts preclude such an approach, which would delay and perhaps even prevent the development of a finished product or outcome. However they encourage these institutions to embrace this multiplicity and contention, proposing that they “Rather than strive for compromise, perhaps they should embrace dissensus” (Lynch & Alberti, 2010, p. 30).

Agonism provides a productive and democratic framework in which to deal with these conflicting positions without ameliorating difference and retain equality. Sternfeld (2011) combines these two concepts to create the ‘agonistic contact zone’. Here, “It is not a matter of “socially acceptable speaking”, but rather of the possibility for all those involved to take a position. Our position here is therefore not exclusionary, but also not at all neutral, but rather dissensual and convincing” (ibid p3). Sternfeld’s model will be discussed in further detail in the next chapter as a way of retaining difference within the institutional paradigm, that allows conflicting viewpoints and knowledge to remain in tension with each other.

Summary

Often the processes involved in co-creation are of more importance and value to those involved than any resulting outcome or product. It can imply the development of something not yet known. This has implications, however, for the co-creation of knowledge when certain epistemological positions prevail that see knowledge as a final truth.

Research into the value of such products to participants is limited, and there are calls for further research into the impact of these practices on the institution, contributors, content and visitors (Satwicz & Morrisey, Stein). Co-creation in larger institutions within permanent displays in particular is under-researched (Bunning).

Whilst previous chapters have shown what and how knowledge is valued in the gallery, and how it is constituted differently within the institutional, emancipatory and artistic paradigms, this chapter has provided a connection of knowledge to practice and the dynamics involved between roles and positions implicated in co-creation in the gallery. In some instances, issues of power dynamics and dominant paradigms can still be seen at play. However, the chapter has also evidenced knowledge as a catalyst or rupture, experienced through processes that bring together different ‘knowledge’ through interaction, where disconcertment is embraced and inter-disciplinary and inter-subjective collaborations open up possibilities to creatively explore unknown knowledge.

This discussion has helped me to come to a definition of co-creation for this research as ‘learning-with to develop new knowledge’ which will support the development of a phenomenography of co-creation of knowledge and an associated outcome space in the next chapter.

6 Four models for co-creation of knowledge in the gallery

This chapter brings together knowledge types identified in chapter four and collaborative models discussed in the previous chapter in order to develop a phenomenography of co-creation of knowledge in the gallery. As outlined in chapter three, a particular approach has been undertaken to the analysis and presentation of findings within this phenomenographic methodology. I have identified four main categories of description and have arranged them structurally at the end of the chapter to form an outcome space for the study. Underpinned by aspects of the institutional, emancipatory and unknowing paradigms, the discussion that follows about these categories will build on issues of power and inequality, and justification that have emerged through discussions of inter-paradigmatic encounters in the thesis so far.

In an attempt to assume equality in the Rancièrian sense (Pelletier, 2009) and to expose the constructs of the institutional paradigm, I am seeking a more critical and democratic understanding of this data in relation to the problem of knowledge co-creation in this context. Data from the collective knowledge type was analysed further in order to identify the main categories of description for the phenomenography. In keeping with many phenomenographic studies, I have assigned each category a metaphor. These categories are as follows:

- **The jigsaw:** Different knowledge types are acknowledged and pieced together providing a comprehensive knowledge base. Coherence and consensus are often sought.
- **The reflective pool:** Different knowledge types are considered internally and temporally through processes of understanding.
- **The clash:** Different knowledge types test and challenge each other, retaining difference and tension rather than seeking consensus
- **The creative catalyst:** Different knowledge types interrupt and rupture existing knowledge to open up practice and epistemological positions to new directions.

Each category will be discussed in terms of how the other types of knowledge are seen to be present and interact, the epistemological justification, related process and conditions required. This is presented alongside theoretical concepts and other data from the literature previously discussed to create a framework and outcome space for co-creation of knowledge in the gallery. As with chapter four, the voices of the workshop participants are prioritised with indicative quotes integrated throughout the discussion.

6.1 The jigsaw

The metaphor of the jigsaw is applied to a conception of knowledge co-creation that envisages knowledge as multiple components brought and pieced together within a group. This conception can be seen to be useful in terms of making visible multiple, different knowledge types, and is also therefore often regarded by participants as democratic. By simultaneously presenting different perspectives, a comprehensive knowledge base is seen to be developed as one which is inclusive and egalitarian.

One participant commented that "*They all had a different sort of point of view and a different side of it so yeah I thought at one moment it's not really going to work 'cos it was just going to get one person dominating, but it sort of gelled*' (G1). This quote demonstrates a view that different knowledge that could potentially be subjugated but that was retained and connected to existing and perhaps more dominant knowledge in some way.

For some participants in the workshop, the experience of the jigsaw was one of ensuring a collective meaning and comprehensive understanding, *"I was able to bring the meaning others had missed" (*Y3). Here, the contribution of varied personal knowledge not accommodated within conventional epistemological models, was valued and regarded as essential, *"people weren't looking at it from my perspective"* (Y3)*.* The jigsaw offers the participant what could be seen as a valid opportunity to contribute, and suggests that a more authentic meaning is constructed through the combining of different knowledge. All knowledge has the potential to be included, but perhaps more important is the possibility for democratic participation in the process of knowledge co-creation. As one gallery assistant commented, *"Everybody had something to contribute*" (G1). This strongly aligns with Kvale's notion of the social

construction of validity where the process involving other voices and knowledge provides justification (Kvale, 1995).

Within this category, different knowledge is accumulated to provide a rounded view, accommodating and constructing a shared understanding. This resonates with the idea of justification through coherence increased via comprehensiveness, where the more views that can be incorporated the better in developing knowledge that is holistic and representative (Goldman, 2012).The following quote describes the connecting process involved to gradually build up knowledge about the artwork:

"I think G2 was saying about how they [the materials] *seem to be used in a violent way, quite angled and jagged. And then that was related to what C1 was saying about political context. I think that is so useful 'cos that brings everything together. You get much more of a complete view of the artwork* (E3).

The idea of knowledge being built up together strongly aligns with the constructivist and co-constructivist pedagogies which in chapters two and three were shown to have such an influence on gallery learning methodologies. The learner constructing their own knowledge through hands on and cognitive experiences, constantly relating new knowledge to prior knowledge, is characteristic of this pedagogy. There are opportunities to put new knowledge into practice and reflect upon it. For Hein, one important aspect relating to museum pedagogy is that,

> "One needs knowledge to learn; it is not possible to assimilate new knowledge without having some structure from previous knowledge to build on. The more we know, the more we can learn. Therefore any effort to teach must be connected to the state of the learner, must provide a path into the subject for the learner based on that learner's previous knowledge" (Hein, 1991).

In the previous participant quote, they describe how experiential knowledge is aligned to more specialist art historical knowledge. During one workshop discussion that I observed, the comments by one of the gallery assistants about a connection they had made was connected to aspects of practice associated with the Surrealist movement by the curator. These different knowledge types within the moment are seen as equal, but the art historical knowledge brought in at that point in the conversation could be seen to provide a justification to the personal connection

made, and thus, fix the knowledge and close down further development. In fact, through my observations of the different group conversations during the workshop I noted frequent instances of participants asking curators questions, and this often was then regarded as providing an answer and closing down the development of speculative knowledge.

Having something onto which to attach new knowledge has been shown to be useful in finding a 'way in'. Making the unknown familiar by connecting it to prior knowledge and experience allows the viewer to not only develop new knowledge but also to anchor this knowledge to existing justified knowledge. *"You get this really shared experience with the group obviously made up of individual responses but you come away with much more of an idea, you know more of a rooted idea about the artwork, I think"* (E2). Again, this participant clearly expresses a view of individual components of different people's knowledge adhering to create one view which is comprehensive, but also requires justification through the fact that it connects, or can be fixed, to something that is already justified. In this case, this could be any of the knowledge types discussed in chapter four, which were all shown to have their own associated criteria for justification. Although it is acknowledged that the knowledge development was contingent on the particular group at that time, it is described as permanent knowledge which can be referred to again.

Hein (2002) has developed a much referenced model for different learning contexts within the museum which situates constructivism within various epistemological and pedagogical approaches. Within the model of the constructivist museum, hands on experiences are developed, where visitors can create their own pathway and make their own connections. Information is used to make meaning by constructing as they go along, constantly building up from what is known already to develop more knowledge, individually, in the mind of the learner. Hein's discovery quadrant, although it too presents the learner as leading their own journey, also portrays knowledge as fixed, to be found. I would argue that the jigsaw sits between these two quadrants. Rather than creating new knowledge, the jigsaw simultaneously represents different knowledge. In Hein's constructivist museum, it is important that multiple perspectives are represented, and it enables diverse approaches and routes, through which to navigate gallery experience and exhibitions, but it is centred

around free choice individual experiences, and as such is difficult to develop as a model for co-creation.

For Hein, access and encountering other cultures and perspectives are characteristic of the constructivist museum; an example of this from the workshop data comes from one young person who described how she felt she brought the pieces that had been missed from discussions, completing the picture. *"Realising that my differences didn't really exclude me from the conversation, if anything it meant I had more to add (*Y3). Meaning-making and interpretation have been cited as critical practices in earlier discussions, and yet we have to acknowledge that power is an issue within a group situation and the politics of the 'co' will impact on knowledge development in a social context. However, as discussed previously, a more subjugated position can be seen as useful (Haraway, 1988). This participant sees their contribution as providing something unique and new, and clearly feels confident about its value to the dialogue.

For Guba and Lincoln (1994), constructivist epistemology sees the researcher and subject positioned as "interactively linked so that the "findings" are *literally created* as the investigation proceeds." Constructions are seen as situated and individual and a "consensus construction" is aimed at through "hermeneutic and dialectical" approaches. Indeed, within the conception of the jigsaw, a process of knowledge construction that involved all and concluded with a final agreed comprehensive view of the artwork was described. Individual knowledge was built up from contact with different knowledge types, and as a group gaps are identified, negotiated and filled. Although contingent on the group, the interaction is seen to reach a closure. For some this was seen as developing cohesion, and for others as reaching a consensus.

Consensus in co-creation introduced in the last chapter is a feature of the jigsaw in terms of 'agreeing to disagree'; all points should be represented. It is also sometimes described as a space where resolution is sought, defaulting to accepted hierarchies of knowledge or mediating practices. One participant described the process of bringing together different knowledge and making sense of multiple perspectives: "*we definitely brought a cohesion to that idea that at first seemed quite scattered but by the end I think we were all agreed*" (Y3). Where common ground emerged, this was seen as a measure of the artwork in terms of its communication or relevance*:*

"The information we share with each other definitely says more about the value of an artwork than the individual understanding of it" (Y1). For this participant, rather than validity via social construction, the fact that knowledge came together to provide one plausible, and thereby justified, understanding is important.

The idea of a more authentic and rounded knowledge and understanding was characteristic of the jigsaw and its positive impact on individual learning: *"It was interesting to see what other people had picked out to draw that I wouldn't have necessarily done and I was pleased with the way mine had turned out. It was probably better than if I'd done it all on my own"* (G3). Most participants regarded the collaborative drawings as successfully bringing together physical perspectives of the artwork together democratically. Although very few aligned this process with constructing or developing knowledge I have interpreted it as such. Figure 4 demonstrates how drawing styles, mark making and composition are developed and adapted through the interventions of participants. As the drawing is built up gaps are filled, structures are expanded and added to, and dialogues are generated. As such, these drawings can be seen as visual representations of the collaborative linguistic knowledge development that occurred before and after they were made. The quote above alludes to the introduction of new knowledge that the participant would not have included in their own process of knowledge development, had it not been encountered through this visual dialogue.

Participants from facilitative backgrounds, although seeing disagreement as interesting, seemed concerned with supporting a process of reaching consensus. *"I think we definitely brought like a cohesion to that idea that at first seemed quite scattered but by the end I think we were all agreed that the pieces fit quite well together even in the differences between them"* (Y3).

However, whilst some participants spoke of the importance they had experienced of reaching agreement within the group, as discussed above, for others this was seen as limiting, preventing difference to remain visible. This was particularly true of curators and educators. The idea of cohesion seems more generative in terms of knowledge co-creation, rather than the possibly more reductive idea of consensus, in the search for cohesion. The process was described by some participants as a starting point to explore ideas together, and catalyse more creative discussions and understandings. Shared meaning was described as emerging and developing from

conversation, with the establishment of some common ground important for enabling talking. *"It's good to have differences of opinions but I think, again, through those differences of opinions you find that common ground"* (YP1). This search for common ground, whilst seeking a shared understanding, can be problematic if seen as an endpoint rather than a starting point.

As discussed in chapter two, the issues of power/knowledge can be seen to still impact on constructivist and co-constructivist models**.** Hein raises the point that this view of knowledge, and the learner's own construction of it, presents a dilemma for museum professionals seeking a pedagogy and conditions that allow for personal freedom and exploration, but that are guided or steered towards the 'right' answer (Hein, 1991). Sayers also picks up on this tension through her discussion of the competing paradigms of institutional and learning epistemologies (Sayers, 2011) discussed earlier. As the previous accounts demonstrate, although not presented as dominant, art historical knowledge is incorporated as unaltered, and therefore within the institutional setting will almost certainly be seen as authoritative and used to ground or provide justification for other knowledge.

One educator situated the workshop very firmly within a constructivist model, "*I think knowledge is constructed collectively"* (E1). They go on to describe how "*when we discuss, hear other peoples' opinions that shapes ... that's how it's built. And the workshop displays that building of knowledge*" (E1). This 'shaping' has been discussed in earlier chapters as a guiding or steering from limited knowledge and experience towards more sophisticated and deeper knowledge and experience common in constructivist pedagogy in the gallery (Burnham & Kai-Kee, 2011). Whereas this was explored previously in terms of the educator's role, in the specific case of the workshop used in the study, other binary relationships impacted on this: curators and others, staff, and young people. In fact, as was shown earlier, this was perceived as a key aspect of curators' perceived role within the group.

Chapter two presented this interaction within learning models centred around Vygotsky's ideas of zones of proximal development (Charman & Ross, 2006; Vygotsky, 1980). The last chapter has provided the community of practice (Lave & Wenger, 1991) as an additional model within which to situate this dynamic. Both models are dependent on a more knowledgeable expert who can scaffold and stretch knowledge. Constructivist models like these rely on the incremental

development of knowledge from a position where such knowledge is absent, or limited to one where it has been developed to a much deeper knowledge. In the case of the community of practice model, this affords the learner a new position as part of a community. This can also be an aspect of developing cultural capital (Mason & McCarthy, 2006).

In terms of co-creation, this approach could be seen to be problematic in that it maintains a teacher/learner, expert/apprentice model. As discussed in chapter two, McKane (2012) argues that the fact that the gallery assumes that the visitor requires this support in constructing meaning from artworks establishes this hierarchy and epistemological authority. McKane argues that, in Rancereian terms, this "Constructivist methodology assumes an inequality of intelligences as its starting point" (McKane, 2012, p. 136). This is furthered, she proposes, by the very nature of the visitor constructed as learner, and indeed, could also be said about the construction of educator. Both of these positions are constructed through the emancipatory paradigm. These constructs resist 'learning-with' by constantly upholding a teacher/learner binary constructed through the institutional paradigm. I will discuss the difficulties for learning roles in this context, aligned with the institution's democratic ideology but placed into a position of authority in order to support and guide learners toward official knowledge, in more depth in the next chapter.

Having highlighted the potential issues of 'co' politics**,** for the participants in my study, this workshop and the teams formed within it were often viewed positively. Several referred to the idea of*, "working towards a common goal"* which was seen as an *"evening thing".* The notion of belonging to a team, with associated collective endeavour and achievement, featured in these references. Within the jigsaw, individual knowledge is retained but with arguably limited shared understanding. *"We all became collaborators in these artworks and each one flowed into the next and you couldn't quite tell who did what but you know that we all did it and each person would be able to see their individual contribution*" (G2). The drawing activity was significant for a few participants in this respect, particularly one who described how, *"You work together to get a big whole sort of thing, how your bit can add to something bigger so you really feel like you're part of a group that was trying to achieve something"* (YP2).

Although it does have features in common with the community of practice model, the jigsaw also has much in common with Lindkvist's (2005) collective of knowledge introduced in the previous chapter. Here, rather than an epistemic professional or organisational community or a community of practice, Lindkvist proposes the idea of a 'collectivity of practice' with an associated 'collectivity of knowledge'. For Lindkvist, the knowledge brought to the event (in his context he uses the example of a project group, but it could also apply to the workshop) is mixed and used temporally.

When perceived as a community of practice knowledge is situated, whereas the view of the jigsaw is of multiple components and de-centred knowledge, that can be brought together for a common purpose rather than common practice.

Within the collectivity of practice, there is no hierarchy in terms of more established and peripheral participation. Here, all relevant knowledge is valued: theoretical and practical, that of the more experienced and that of the newcomer. New perspectives, ideas and creative solutions are prioritized. Knowledge generated is temporal, relevant and useful within collaborative practice. Reflexivity is key, with individuals considering the existing knowledge base through dialogue and self-identifying gaps in knowledge required "By using each other as external memories and partners in the co-evolution of knowledge, project members are able to engage in deliberate, goal-directed, trial-and-error processes" (Lindkvist, 2005, p. 1202). Negotiation within the group identifies which knowledge components will feature, and how they will join together.

The jigsaw fits with participatory models of gallery practice that invite contributions of content from the audience, either within the gallery itself or virtually via online platforms. This is useful for participatory concepts of co-creation as described earlier, which invite and enable participation, and create a view of valued multiple voices. In the next chapter I will explore this concept further, and consider how it has been developed in current practice.

Although the jigsaw has been shown to be successful in terms of assembling a range of knowledge, there are issues in its use as a model for co-creation as learning-with. Whilst this mix of knowledge seems egalitarian, all knowledge included is not necessarily justified or valued within the group. The idea that the model also provides a comprehensive view (also related to its justification) can be

misleading, as this is only contingent on the group inputting. This exposes an important issue with this form of justification. The jigsaw features both epistemic reassurance and cultural security by anchoring different knowledge to more traditionally accepted ones, and justifying this other knowledge through comprehensiveness. Knowledge within the jigsaw is therefore compartmentalised, sitting alongside other knowledge with some connections. A holistic view avoids epistemic disconcertment, whilst allowing other unfamiliar knowledge types to be included. It gives the impression of a simultaneous collective knowledge, but only parts are valued by some participants. 'Learning-from' and 'alongside' are evident, but not 'through' or 'with'. The importance of consensus and cohesion within the jigsaw can also be problematic for making difference visible and developing new knowledge. Collective meaning and shared understanding ameliorate difference, and force some participants in co-creation to compromise or back down.

In the next section I will propose a slightly different model to the jigsaw: one that still holds together different knowledge types, but resists the impression of comprehensiveness.

6.2 The reflective pool

Within the reflective pool, ideas and knowledge are presented simultaneously for consideration and adaptation rather than piecing together. One educator described how,

> "*this experience is about a collective discussion and I think your knowledge is subtly added to in that way rather than cramming in loads of information and facts and it gives you a bit more time to reflect or see things from a different point of view, you get peoples' different point of view you know a different stance and you don't get that when you're on your own"* (E3)

The reflective pool is described as a mixing pot, where different knowledge types are respected and reflected upon alongside individual existing knowledge, and where new knowledge begins to emerge democratically. "*It was a very open conversation and ideas got pooled really well*". Different knowledge is seen to merge and morph together*: "in my mind I see them blending"* (E1). Knowledge here is described as

something new, a hybrid that is made up of aspects of different types, but where components are not retained in the same way. This view relies upon adopting an epistemological position that accepts other knowledge.

It is seen as a space where conventional epistemological positions can be suspended, and potentially interrupted and changed. Knowledge becomes unfixed and circulates in between positions. The reflective pool provides an opportunity to connect to others but also to develop self as well as an opportunity to test out knowledge, develop tentative ideas and be speculative. The idea of opening up was characteristic of descriptions of this model. It was seen to create a space for reflection, as one educator said, it "*opens up your ideas too, because it's that chance of just standing back for ten minutes"* (E2). Kimball and Garrison (1996) describe a process of ontological reflection where consideration of other positions and perspectives help one to reflect on one's own, and therefore reach understanding of the world similar to models of reflection in action associated with learning (Kolb, 2014). Exposure to a range of different worldviews, perspectives and knowledge is seen as important to developing these new understandings.

Hermeneutic listening has been discussed previously in terms of reflecting on other perspectives. Hermeneutic approaches have been discussed within this thesis so far in terms of both engagement with artwork in the gallery, and in the research methodology to engage with artworks. In the reflective pool, hermeneutics is also applied to the 'co' by developing what Kimball and Garrison (1996) refer to as 'inter-personal understanding' (p. 52). The importance of this is reflected by one participant, who described how "*You've got people with different ideas all coming together and a space to share and to listen*" (E3). In accounts of the workshop this seemed to have been developed largely through the drawing activity, where adapting to another visual perspective was aligned with listening. The drawing activity featured in many descriptions of this reflective space, possibly because there was no verbal dialogue involved. The activity had literally and metaphorically brought to mind the importance of acknowledging different perspectives. One participant commented on how,

> *looking at someone's drawing you see the sculpture from someone else's viewpoint so for instance I could suddenly then see points on the sculpture that I hadn't noticed when I was doing my own drawing so it was just*

> *interesting seeing ... I think it's just taking different perspectives into view which you need to remember which you forget because you've just got yourself haven't you?* (E2)

This opportunity to step into someone else's process of knowledge development was significant. It created a private and silent space in which participants could consider other knowledge, rather than having to agree or disagree via dialogue. The drawing activity slowed down the process of knowledge development, and brought the process into the focal awareness of the participants. The reflective pool has some similarities with the constructivist characteristics of the jigsaw where, as described earlier, connecting to lived experience and existing knowledge is key. The goal for the reflective pool is one of understanding rather than meaning-making. Knowledge here can remain mutable, rather than being resolved into one, albeit contingent, fixed and agreed knowledge base as in the jigsaw.

Golding (2005) proposes the concept of the "Museum Clearing" as a space for new audiences to explore its relevance to their lives and experiences. She uses a feminist critique of the 'us and them' dualism to explore marginalisation and the perpetuation of one singular and authoritative knowledge or truth. Within the clearing, learning is still conceived as constructivist: "The Clearing is a special space of active learning in the museum, understood as full of possibilities for constructing new understanding" (Golding, 2005, p. 53). It is key that new voices are heard and acknowledged, and a horizontal discourse is created where epistemological positions can be challenged both by others and those who hold them themselves. For Golding, this is an important aspect of access and inclusion, but it goes further in that it can also shift understandings and develop knowledge in different directions. This was acknowledged by one curator, who recognised the need to introduce different voices to avoid repeating the same internal ideas and conversations, an issue highlighted earlier with regard to other models. This participant had described frustration at not being able to have cross-departmental conversations happening early enough to become part of the exhibition's knowledge base. A varied conversation was referenced by another participant who commented that within the workshop, "*There was a real mix of knowledge and people and perspectives"* (Y3). The opening up to horizontal discourse links to the model of expansive learning described in the previous chapter, where a shift in organisational culture and practice

is sought by the learner and associated community through ruptures to conventional dialogues (Engeström & Sannino, 2010).

The reflective pool has characteristics of the emancipatory paradigm, in that it encourages the audience to develop and share their own knowledge. Where it differs, is in the way in which the institution is also implicated. A 'getting to know you' stage is implied, where understanding can be fostered in order to then begin a process of equitable co-creation. Golding sees the clearing as a site that promotes conversation and dialogue, where ideas and knowledge can be hermeneutically reflected upon. With reference to Gadamer's fusion of horizons, she proposes that the clearing also offers the possibility to adopt new positions to existing knowledge and traditional models of its development, and to examine prejudice towards other knowledge. The space she alludes to allows for the learner/visitor to create a reflective space in which experience of new knowledge can be considered alongside their own, existing knowledge and epistemological position. The following quote from one participant clearly articulates this in terms of the workshop:

> *There's a dialogue obviously when you're talking about work literally you know when there's other people and you learn things that way and I think that's important. And there's a dialogue with yourself, you can ask yourself questions what does that mean, no it probably doesn't mean that it maybe it means this ... it's the inner outer dialogue that are important.*" *(*Y1)

The clearing is a space that Golding conceptualises in terms of freedom: freedom to think, speak and express ideas and identities, and to experience and consider others. She describes it as a "Creative territory ... In the context of the museum it celebrates the idea of a discursive forum, which is opposed to the notion of the traditional museum as 'temple'" (Golding, 2005, p. 53). This not only challenges the institutional authority of art historical knowledge, but that of the artwork itself. Referring back to ideas of the museum as a space of confinement, Golding takes up the arguments presented earlier in the thesis in favour of the museum rather as a discursive space (Barrett, 2012; Lord, 2006; Whitehead, 2011). She acknowledges pedagogical strategies employed to facilitate the clearing that align with the emancipatory paradigm, but that go one step further creating a dialogue with the institution. She proposes that knowledge be developed by 'extending thought from the known to the unknown' and 'thinking together', suggesting a possible step

towards a learning with in terms of this research. The clearing is therefore a potential opening up to the not-knowing paradigm and a place where ‘un/learning with’ could occur in order to undo restrictive institutional conventions. Development of this model would need to be mindful, however, that it did enter unknowing territory for all and didn’t fall into the default position described earlier of supported and guided incremental learning, where new knowledge is only new for some constructed as learning subjects.

Within the reflective pool, a plurality of voices is acknowledged and valued, knowledge mixes and flows, creating ever-shifting meanings, and a heteroglossia is created. Knowledge is seen as contingent on social context, and mutable within the conversation. Characteristic of Golding’s clearing, is the development of safe critical dialogue. Her framework is informed by emancipatory agendas explored in earlier chapters, and acknowledges the importance of language. However, whilst rooted within the emancipatory paradigm, the invitation that Golding proposes does place the audience in the potential position of critical agent for change described in the previous chapter:

> The questioning stance demanded at the Museum Clearing empowers research participants to think and act critically. In particular, the ‘knowledge’ and assumptions received from the institution of the museum, the visiting group and the wider structures of society are critiqued. Critical dialogue makes museum knowledge an object of analysis rather than reverence, requiring the museum to be self-critical and requiring the visiting group to interrogate their own taken for granted assumptions, in a reciprocal movement towards openness and possible change (Golding, 2005, p. 55).

The clearing therefore demands that not only are the audience equipped to challenge, but that museum staff are equipped to be self critical. This would perhaps require reflexive practice to be embedded much more explicitly through gallery practice.

The importance of openness was a characteristic of the reflective pool. Participants spoke of, *‘letting go’, ‘losing yourself’* and *‘opening up’.* One participant noted that they were conscious of *“Trying to see if there were any surprises rather than knowing”* (G3). Time for sharing and reflection was seen as valuable, but one that is

not particularly *valued* within the institution '*it gives you a bit more time to reflect or see things from a different point of view ... sometimes we're given research time, it's often just doing it on my own so we don't get to pool any ideas"* (G2). One participant valued the simple fact that *"You get to think"* (E2).

Awareness of the process involved was an important aspect of this reflection, *"Reflecting on the piece as well afterwards was interesting because even if I didn't learn anything more about it from a harsh exhibition term it was more just reflecting on being able to think oh yeah there are different levels about it that I hadn't thought about before"* (YP3). This awareness could perhaps be fostered to lead to greater curatorial transparency, the lack of which has been discussed as part of the institutional paradigm and the construction of particular dominant knowledge.

Hermeneutic processes aligned to gallery education were a key part of these discussions, where often new knowledge was seen to 'emerge'. The following extract from one interview transcript describes this organic process. When asked if they could give an example of how they had gained new knowledge of the artwork, the participant described the following dialogue:

> *It was the idea of the plume of smoke which I think somebody suggested which I'd never, never thought about when you look at the piece you do think about conflict and the way it's been made just in general because it's quite aggressive looking and sharp but when someone said that I thought "Of course it does it looks like a plume of smoke going through the middle." So that was kind of nice, I suppose just thinking about it in more detail about the ideas that we talked about it about it being, it's chaotic, but it wasn't chaotic, so the differences between chaos and calm, how different people felt about it but it was just interesting to see those perspectives, I think, about the artwork (E2).*

The reflective pool can be framed as an alternative entry point to the jigsaw, but one that has potential to involve all on both sides of the institution. It emerges as a model for opening up and testing out new ideas through new interactions. Speculative knowledge is characteristic in the space created. Knowledge perceived in the previous chapter as developmental, that was involved in temporal contexts of experimenting and researching before arriving at fixed knowledge, could be seen as

situated within this category. Justification is suspended whilst existing and potential new knowledge are considered alongside each other. ‘Learning-through’ is evidenced as knowledge is encountered as a lens through which to reflect.

This is perhaps the most important aspect of the reflective pool in terms of co-creation for ‘learning-with’. Within this concept, everyone involved takes steps together towards a meeting place of unknowing, where all face epistemic disconcertment and all are equal.

Whereas the interaction of new knowledge within the reflective pool occurs mainly internally, these inter-paradigmatic encounters are perceived as much more public, external and visible in the next category.

6.3 The clash

The clash emerges as a site for disagreement. This is described in some cases as a positive experience through which one’s own ideas are challenged and new ideas are developed as a result, as one participant said, “*Conflict within the group definitely brought really interesting conclusions”* (YP3). It often included the idea of having to defend a position, and through this process reflect further on that position in light of new knowledge encountered. “*The more you can argue it the more you can think about it, I don’t think you should necessarily always agree”* (G1). This concept of knowledge assumes a democratic environment, where people are prepared and able to speak and disagree. This notion of feeling confident and able to speak is significant within this model. It is a space where different types of knowledge confront each other, and are developed further through more public discussion and debate rather than internal reflection.

The contact zone (Pratt, 1991) introduced in the previous chapter can be seen as a model that can accommodate the clash in this way. Pratt defines it as: “social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power” (Pratt, 1991, p. 34). The contact zone as a concept has been used to theorise museum practice and provide a practical framework for engagement (Srinivasan, Becvar, Boast, & Enote, 2010), particularly through the creation of a dialogic contact zone which can accommodate interaction between the

institution and the audience around objects (Witcomb, 2003). However, this has been critiqued for perpetuating power relations and retaining dialogue on the museum's terms (Lynch & Alberti, 2010). Srinivasan et al. (2010) claim that we must pursue the contact zone in order to "Foster this incommensurability… The contact zone can be realized, we believe, when diverse expert communities are empowered to articulate and state their claims to an object and thereby create a type of agonism" (p5-6).

The concept of agonism is key to this view of the contact zone. Mouffe (1999) has argued that antagonism is "ineradicable" within democratic politics. She claims the, "impossibility of achieving a fully inclusive rational consensus", and proposes a model of "agonistic pluralism," rather than deliberative democracy (Mouffe, 1999, p. abstract). Deliberative democracy, a theory of democratic politics that prioritises discussion and debate between opposing positions, is problematic within the search for a discursive space between the institution and its public. Compatibility is necessary between the two in terms of focus of debate, its relevance and the skills and knowledge to participate.

As a model, deliberative democracy is therefore problematic for the types of co-creation being addressed here. Issues stem from the belief that 'authentic deliberation' leads to validated truths and justification, i.e. knowledge that has been already mediated and tested amongst a representative group of individuals (Bohman, 1998). In order to participate in the deliberation, a certain amount of 'relevant' knowledge is required, along with the language appropriate to that knowledge. In terms of the gallery, this suggests participation of the 'knowing subject' described earlier (Sayers, 2011). Ideas put forward must conform to a view of knowledge that is reasoned and rational, and by association, born out of research and considered thought. This places co-creation hostage to re-produced knowledge. In terms of co-creation of knowledge in the gallery, this would suggest discussion on the gallery's existing terms, within art historical discourse and from a position of prior scholarly knowledge. Indeed, it could be argued that positioning the museum as a site for such activity invites debate and suggests equity, where in fact, it is highly controlled and redundant in terms of co-creation. As discussed earlier, Bourne (2003) identifies the phenomena of an institution with a strong vertical discourse in Bernsteinian terms, presenting itself as having a weak, horizontal, discourse.

Mouffe (1999) challenges the move towards this democratic paradigm and its popularity as a model. Her concept of a pluralistic agonism provides the potential for a more level playing field where all knowledge is respected and seen as relevant and worthy of attention. Like the clearing, it challenges the dualism of the 'them' and 'us' and holds the possibility of more productive spaces for co-creation.

> Antagonism is struggle between enemies, while agonism is struggle between adversaries. We can therefore re-formulate our problem by saying that envisaged from the perspective of "agonisitc pluralism" the aim of democratic politics is to transform antagonism into agonism.... This requires providing channels through which collective passions will be given ways to express themselves over issues, which, while allowing enough possibility for identification, will not construct the opponent as an enemy but as an adversary (Mouffe, 1999, p. 16).

Applying these ideas to the context of gallery education, Sternfeld (2011) poses the question "where can we talk about difference without (re-) producing difference?" (p. 1). She proposes the creation of an agonistic contact zone which she defines herself as:

> Social spaces, in which diverse social and cultural positions come into contact and have to co-exist-more or less conflictually – and be negotiated ... The term describes shared/divided social spaces of contact, challenging existing concepts of community at the same time: it thwarts notions of "authenticity" as well as those of "powerlessness" (Sternfeld, 2011, p. 3)

For Sternfeld, these spaces create a transparency of difference and power/knowledge, a space where constructed positions and dominant paradigms are made visible in order to be challenged. The clash is similar to the jigsaw in terms of simultaneity of knowledge types, but where it differs is mainly through this transparency of power relations that is prioritised in order to prevent dominating positions and potentially amelioration of difference. The clash resists the consensus associated with the jigsaw.

As previously discussed, in a context where there are evident hierarchies of knowledge it is important that difference is retained. This is a significant feature of the clash. The postmodern and anti-foundationalist positions discussed in chapter one call for the surfacing and retention of difference as a key feature of their criteria for justification (Lather, 1993; Verran, 2013). Pluralistic agonism presents a space for different knowledge to confront, challenge and test without ameliorating difference or seeking a consensus predicated on existing power structures and dominant paradigms of knowledge. Differences were acknowledged by workshop participants largely as productive and respectful, and I would argue, more in line with Mouffe's agonistic space. Representative quotes suggest a non-power charged context: *"I like debate/dialogue where one can just state your opinion"; "Oh you see that I feel differently"; "not really antagonism, there was a debate when we got together and looked at Ferrari's Tower of Babel"* (E1). The fact that no definitive meaning was sought was an important factor in the clash. One participant commented that, *"there are no right or wrong answers are there?"* and another stated, "*because it wasn't like a, "Ah now I know the truth".*

Feeling able to speak within this agonistic space was identified as an issue by some participants. This is a problem that occurs within the jigsaw and the reflective pool also, but is perhaps felt more acutely in the clash. Lacking the confidence in oneself or one's knowledge was a barrier to participation for some. *"I don't think I would have chosen what they chose. I thought because he wanted to use it so much that I thought oh that's fine I'll just not say anything. I didn't want to cause an issue ..."* (G2). Only in one group did one participant feel reluctant to contribute. This was noted by E3: *"from my point of view that debate had got closed down and there was just the dominant characters that were just taking over and [G2] didn't feel they had the space to come and speak about what they really felt about the piece."*
This was also recognised by some in reference to the general visitor to the gallery. One gallery assistant described how people can be reluctant to say things because they think they are being 'rude' or 'insulting'. *"I think sometimes when people say those things they think oh it's the end of the conversation and it needn't be. It can be a legitimate response which starts a conversation and thought about the artwork"* (G3). The same gallery assistant was conscious of how their urge to share their

knowledge of the artwork (as described in chapter two) could in fact prevent visitors voicing their own views and ideas:

> *I think what I'm increasingly interested in is kind of shutting up a bit more and I think letting others speak ... Don't trample all over this woman just let her speak let her say whatever she wants and even if she's doing something that you disagree with or whatever, just let her speak don't go, "Oh excuse me no no no", you know, "I'll tell you". Relax a bit more about how people are responding to things and if other people are talking then be a bit quieter and let it happen."*

Most participants commented on how they felt comfortable contributing to the dialogue, for example, one said that*, "Everyone listened and ... felt comfortable to say whether you agreed with something or you disagreed with somebody – you didn't feel intimidated by anybody."* However, authority was still afforded to more conventionally acknowledged hierarchies *"[E1] ... said that she felt it was I think quite alive and freeing ... whereas [C2] I think used the word bittersweet because she felt I think using her knowledge of the artist as well she was saying that you know it was about a struggle and you know sort of politics."*

One participant spoke in detail about the professional antagonism between learning and curatorial departments*. "To be honest with you what I'm focusing on right now is programme group. Sometimes in programme group I don't feel the dialogue is productive and it becomes more side-taking and argumentative,"* The processes involved in co-creation of knowledge during the workshop were a potential solution in her eyes.

In summary, the clash emerges as a site where difference is valued and participants are comfortable with epistemic disconcertment. Difference is retained rather than ameliorated in an attempt to find a solution, consensus, or fixed knowledge. Negotiated knowledge is characteristic of this space, but shared meaning is not sought. Dissent and parhessia are encouraged and supported.

The clash can be seen as both a democratic environment and an environment for democratic debate. Whilst creating a space for agonistic pluralism, the issues of power/knowledge, although made more transparent, are potentially still at play. In creating a forum for knowledge types to be aligned with positions, the gallery is

assuming a knowing subject, aware of the invitation to engage in debate and both motivated and confident to do so. The current agendas behind these strategies will be discussed further in the next chapter. Knowledge within the clash is seen in tension but resisting consensus. Justification is sought through authentic deliberation. ‘Learning-through’ is again evidenced as knowledge in constant interaction, and there is some potential for ‘learning with’.

Whilst the issue of the retention of difference is addressed through the clash, knowledge remains in tension and potentially resists development as a new co-created knowledge. The final category that follows provides perhaps the most productive in regard to this agenda.

6.4 The creative catalyst

This category relates to perceptions of interactions with other knowledge as leading to creative development of new ideas and knowledge. Participants described an energy to new connections made and ideas sparked, “*You can feel your brain connections going tzz tzz*”.

Again drawing on theories of agonism, Adams and Owens (2015) identify a critical creativity which they define as that “derived from the notion of competing voices in a diverse cultural context” (p. 19) . They bring together creative practices with democratic activism to describe a space for creativity, where different roles remain in tension and develop practices and positions of political agency. This notion of a sharply felt juxtaposition of different ideas, described earlier in the clash, can be seen as an opportunity to catalyse new creative directions for knowledge development.

Relating to traditional ideas of creativity in learning, the creative catalyst could be seen to exemplify the idea of creativity resulting from new connections or self-questioning. One workshop participant commented on how *“Reading books or online or just getting your own response to the artwork on the gallery it’s still only your point of view you haven’t got anyone else to sort of use as a springboard for your ideas.”* (G2).

The desire to create something brand new seemed more of a preoccupation of the two curators involved. One described how "*I think you've got to have a certain mindset and believe that ... I think it's something quite creative really I suppose that if you're thinking about an idea critically and if you can relate it to something else which maybe hasn't been considered previously*" (C1). However, there were different views within the group about what was new and what wasn't. The curatorial concept of the exhibition used for the workshop was one that encouraged the audience to make new connections between works. This was referenced by one curator during their interview, who was pleased that *"the works that we had chosen did spark off each other in ways that we had imagined but also in other ways."* This suggests an interest in encouraging and supporting the audience to create new knowledge, but individually and not as part of a model for learning-with. Whilst some participants viewed this as a means to push boundaries and generate new curatorial knowledge and approaches, some were happy to just explore what was new to them and the group:

> *I was coming into it without a knowledge of how works that had been connected in Constellations and what curatorial links had been made so I was quite relaxed and thought "it doesn't matter if they've already been linked it's just what we think about them anyway."* (YP 3)

Craft (2001) differentiates between what she defines as 'high' and 'democratic' creativity. The former is associated with extraordinary outcomes, often aligned with talent and particular exceptional individuals. 'Democratic creativity', however, applies to the critical thinking and problem-solving dimension of education that has become prevalent in recent years. This view of creativity, Craft argues, is linked to 'possibility thinking' and originality (Craft, 2003). It is this view of creativity that I am developing in this section.

The creative catalyst was seen by one participant as an ongoing process that gathered momentum within the group "*That's what those workshops are you've got people with different ideas all coming together and a space to share and to listen and to kind of get excited together."* Terms more associated with risk-taking were used about the creative catalyst like '*playful'* and *'crazy',* and it forms a space where experimentation and testing can occur. I observed during the workshop that participants with an art practice often developed ideas beyond art historical

knowledge. One conversation around connections made between artworks evolved into a discussion of further experimental process that could be undertaken with the materials involved to actually create a new artwork. It is difficult to accommodate or foster the creative catalyst therefore within either the institutional or emancipatory paradigms. The not-knowing paradigm, associated with artistic practice in chapter one, does however, offer potential scope.

Within the creative catalyst, knowledge was often seen as being developed through or following interruption or rupture, introducing new ideas, concepts and experiences previously not considered, and being open to them as valid contributions. The traditional and conventional norms of knowledge development are thus challenged, as well as the knowledge proposed and its perceived value and status.

In chapter two, the potential of artists to catalyse new thinking through interventions was discussed in both the realm of gallery interpretation and education (Hiett & Riding, 2011; Robins, 2013). Cutler (2013b) applies Deleuze and Guattari's theory of the refrain to gallery learning in an attempt to conceptualise this rupture, and its potential for new knowledge and indeed a form of co-creation. She conceives of the gallery as a 'transit station' where different 'transmissions' are received and re-transmitted, sometimes having shifted in frequency dependent on other transmissions they have encountered. The refrain for Deleuze and Guattari has three stages. The first is the song, which in the case of the gallery could be seen to be the artwork or art historical knowledge developed around it. The song makes sense of chaos. Territories of the song follow as it is transmitted, picked up and repeated by others embedding it within cultural and social convention. This could be seen to relate to the epistemic 'concertedness' and cultural security discussed previously. Finally, there is a breaking open of the song where it encounters other songs, and is changed and diverted into new directions. It is the breaking open of the song that Cutler highlights as significant for gallery education:

> In this final stage we are invited to imagine how the song might be interrupted or changed, for the song to break open and connect to other songs, for new songs and new ventures to occur (Cutler, 2013b, p. 5).

Similar to the refrain, theories of diffraction also suggest a means to utilise interaction of knowledge to develop new directions. Whilst agonistic pluralism provided a space where difference was acknowledged and the structures that both developed and sustained that difference are made visible, the feminist application of diffraction to methodology and epistemology takes this one step further (Barad, 2007). Rather than developing new knowledge within the same epistemic community and its conventions, or indeed rejecting them, diffraction conceptualises knowledge development as a process that uses existing and unfamiliar knowledge as lenses through which to develop something new. It suggests an awareness of other (whether that be the culturally constructed other or the unfamiliar), as part of the process of creating something new rather than repeating or ignoring knowledge that is encountered. Haraway (1997) refers to “patterns of difference”, where perspectives, identities, practices and knowledge interact and are engaged with and through each other to provoke and catalyse new directions.

Whilst Deleuze and Guttari’s philosophical perspectives involve continuous shifts, folds and rhizomes (Deleuze & Guattari, 1988), it is Badiou’s concept of the event that Atkinson turns to in order to consider more radical pedagogical approaches that could support the creative catalyst. For Badiou, an event results from a significant interruption to experience. Atkinson applies this to the context of art education, where the teacher may encounter a work produced by a student that doesn’t conform to everyday classroom practice and assessment. This throws not only the work produced into sharp focus, but also the pedagogical framework through which it is produced, and the teacher’s position within that framework. Suddenly the teacher is aware that they are entering unfamiliar territory, with no existing framework to support. This clearly has resonances with epistemic disconcertment in the gallery context, which can be encountered from the constructed positions of both teacher and learner. Badiou’s event applied to learning leads to a rupture of current knowledge and practice, and a move into new territories for both. This break into these new configurations relate to Badiou’s notion of truth. Atkinson proposes “The truth of learning as something which ruptures existing frameworks of practice and knowledge” (Atkinson, 2012, p. 3). This truth of learning Atkinson terms ‘real learning’ (Ibid.).

Interrupting and rupturing conventional epistemological positions enables us to open up practice, so that constructed subject positions with associated power relations, paradigms of knowledge and discourses can be more easily navigated. Within these spaces the us and them of the gallery/audience binary, curatorial/education divide, and teacher/learner position can be destabilised.

Atkinson's concept of 'real learning,' is perhaps an approach that can be developed in order to address this challenge:

> Real learning involves a movement into a new ontological state; it defines a problem of existence, in contrast to more normative learning and its everyday norms and competences.... As a move into a new ontological state, real learning implies puncturing or modifying established patterns of understanding and assimilated configurations of knowledge on a local level. It is a process in which there is a firm challenge to see beyond current vistas of practice and formulate new ones (ibid. p. 9).

Atkinson conceives of these events within education as localised experiences that cannot be accommodated by conventional approaches and demand a new pedagogy, what he calls a 'pedagogy against the state' (Atkinson, 2008). This pedagogy seeks to open up practice to new possibilities and in particular the 'that-which-is-not-yet' (Atkinson, 2012). This move towards the unknown is destabilising, not only for the teacher but also for the learner, and Atkinson acknowledges that there are ethical considerations to a pedagogy which "challenges the learner out of a complacency, a comfort zone" (Ibid. p. 15).

Mörsch (2009) seeks similar strategies within the context of gallery education. Within her model of the four discourses of gallery education affirmative, reproductive, deconstructive and transformative discussed in chapter two, the transformative model is most aligned with Atkinson's pedagogy against the state. Mörsch stresses that these discourses should not be seen as developmental, but rather as overlapping frames that consider the shifts in engagement between the audience and organisation through gallery education and learning. In this way, however, they are more similar to the refrain or diffractive positions discussed above. These discourses are useful here, in that they confront the power relations inherent in such interactions, and examine how different positions are constructed and the impact on

how knowledge and language are developed. Although not developmental, these four models do progressively shift agency within the interaction not only by recognising other knowledge, but by opening up spaces where practice can be ruptured and changed to accommodate new forms. Although there are characteristics of the emancipatory paradigm, there is the potential to align with the unknowing paradigm. The creative catalyst can be seen to display traits of the deconstructive discourse with the potential to develop transformative discourse. This resonates with models of organisational change explored previously. To enable the gallery to embrace and develop the creative catalyst, shifts are required in both epistemological position and practice. If we return to a model of learning-with and consider all involved (staff and public) as learners, then all will need to support each other in this venture. Atkinson does stress the implications of such a move:

> “The disruption of established ways of knowing, through learning events, means that learners need to be able to handle states of uncertainty as new knowledge and new competencies begin to emerge. This suggests a rather curious, almost contradictory, relation of learning to states of not-knowing” (Atkinson, 2012, p. 10)

The aim of the creative catalyst is to develop new knowledge through making different connections between knowledge types, and more fundamentally by rupturing practice to explore knowledge beyond conventional positions and paradigms. Knowledge here is unfamiliar and destabilising; it deliberately surfaces epistemic disconcertment and is justified through rupture.

The creative catalyst therefore involves a breaking open by deliberately challenging practice, using both the traditional and new, familiar and unfamiliar, authoritative and other, knowledge together to catalyse something new. As a model for co-creation and learning-with, it embraces the creative and unknowing aspects of the artistic paradigm.

Summary

Four categories of knowledge co-creation have been identified: The jigsaw; the reflective pool; the clash; and the creative catalyst. These categories provide a conceptual framework with which to explore more fully the ways in which different knowledge about artwork in the gallery interacts and can be developed for 'learning-with' through co-creation. A summary of their characteristics and appropriateness for co-creation is provided in Table 2.

The outcome space created through analysis of data is presented visually in Figure 8. The jigsaw is shown to fit or slot different knowledge components together into a whole. It is shown as separate from the other categories as it is not able to develop knowledge further through those modes. The reflective pool and clash both allow different knowledge to be retained for consideration and interaction. In the case of the reflective pool knowledge circulates and is in constant flux. In the clash, knowledge remains in tension in a perpetual state of conflict. Both of these models can generate knowledge suitable to be developed further through the creative catalyst. In this final model, the most potential for co-creation of knowledge as a model for learning-with is presented. Here, knowledge can interact with any other knowledge to develop many new and unexpected directions.

This chapter has discussed collective knowledge and drawn out the issues with the various conceptions in terms of a potential space for co-creation of knowledge in the gallery. Having interpreted these experiences of co-creation of knowledge within the conceptual spaces outlined, the issue that becomes apparent is how to fundamentally challenge the context of the gallery to shift its own epistemological position and create conditions where all are learners. According to McKane (2012), the purpose of gallery education is still perceived as pedagogical, but also framed in terms of audience development and emancipation. Although she recommends that 'education considerations' should be embedded into exhibitions through a more integrated practice, I would argue that this needs to go further, repositioning the learner, educator and curator as co-researchers.

The next chapter will further explore these ideas against the background of the 'educational turn' and current notions of integrated and transpedagogical practices in

the gallery, in order to test out this framework within the context of current and emerging gallery practice.

Table 2: Categories of Co-creation of Knowledge in the Gallery

Model	Model of co-creation	Knowledge types	Learning	New knowledge	Paradigm	characteristics
Jigsaw						
	Collectivity of knowledge	Various, multiple,	Learning alongside	For individual	Institutional, emancipatory	Fixed knowledge pieced together and co-constructed, exchanged
Reflective Pool						
	Expansive learning	Personal, physical speculative	Learning through	For individual	Artistic, opens up to not-knowing	Knowledge given time and space to consider, in process, opening up and developing understanding of others
Clash						
	Contact zone	Various Conflicting	Learning through	For individual	Institutional, emancipatory	Disconcertment retained, allow difference to remain
Creative Catalyst						
	Rupture, real learning	Unknown	Learning with	For all	Not-knowing	Transformational, rupture, creative, accepting of disconcertment

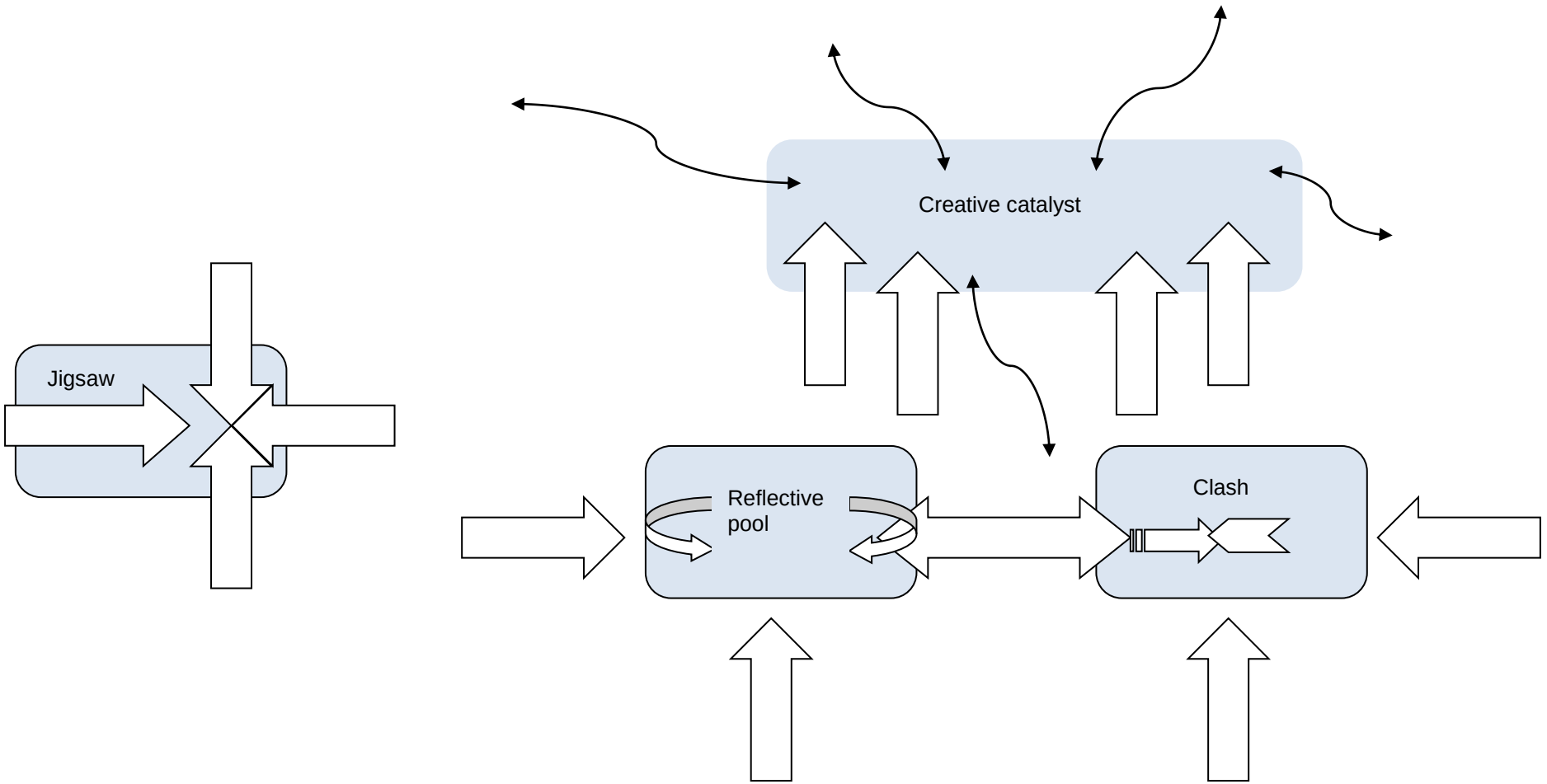

Figure 8 Phenomenography of co-creation of knowledge in the gallery

7 Authenticity and Rupture: Applying findings to contemporary practice

The last chapter identified four categories of knowledge co-creation and related these to the institutional, emancipatory, and artistic paradigms constructed at the beginning of the thesis. Through the exploration of co-creation of knowledge, and in particular the creative catalyst category, a fourth paradigm emerged, that of not-knowing. This has demonstrated rupture and the embracing of epistemic disconcertedness as the approaches most suited to co-creation as learning-with within the not-knowing paradigm. I will explore where the potential areas exist within contemporary gallery practice in which to cultivate this paradigm as an institutional epistemology. I apply the four categories to current agendas, and explore this alongside the context of new institutionalism and its impact on both learning and curatorial practice. The chapter will draw out the issues with 'co'- practices in terms of persisting power relations, and propose a model of 'inter-action' of knowledge where knowledge is constantly in flux and a state of 'becoming' (Atkinson, 2008). This will build on ideas of the unknowing paradigm. The importance of rupture will be highlighted and an argument constructed around the issues presented for this through integrated and pedagogised practice.

The growth of exhibition studies and curatorial courses mean that increasingly the making and presentation of art are considered in relation to curatorial practice. Exhibitions have become more experimental in both their design and perceived function. This chapter will discuss recent departures in curatorial practice and the development of exhibitions as sites of political and critical intervention.

A key motif of more recent discourse is the idea of gallery education as an event, an intervention, interrupting, and sometimes disrupting, the gallery experience. Pringle and De Witt describe how for some educators, "Disruptions are springboards for new ways of looking at the world" (Pringle & DeWitt, 2014, p. 5). Unpredictability and disruption are seen as catalysts, and yet the authors acknowledge within the paper that the power lies firmly with the institution and educator. This institutionally sanctioned critical practice will be discussed further in this chapter. The concepts of

unlearning/unknowing (Atkinson, 2012; Rogoff, 2008) are useful to help conceptualise this.

Following on from her research into the development of Tate Liverpool, McKane(2012) recommends that educators and curators work in a more integrated way "... to ensure educational considerations underpin exhibitions and displays from their very conception, rather than education forming a subsequent response to an already developed exhibition concept" (p. 247). The notion of this integrated practice is discussed here in relation to the findings and in the context of other current agendas and discourse.

What emerged from the analysis of data was that art historical knowledge was the most valued and deferred to. 'Knowing' was predominantly associated with this knowledge type, whereas 'not knowing', associated with experiential and personal knowledge, was not valued as much. Participants spoke of this particular not-knowing in negative terms, feeling 'bad' or 'embarrassed' about a perceived lack in important knowledge. However, 'not-knowing' has the potential to be perceived as a more active experience that opens up more equitable possibilities.

7.1 The not-knowing paradigm

Not knowing is perceived as negative in Western epistemology, perpetuated through cultural and educational concepts of knowledge where learning involves gaining knowledge of the 'not known' – apprehending it and ceasing what one participant described as 'spinning'. The not known is perceived as a gap, a hole in knowledge, whether that be individual or collective, which precipitates resignation or motivation.

Cocker (2013) acknowledges the challenge of adopting a more positive view of not-knowing and resisting the conventional move towards knowing. Knowledge within the artistic paradigm has been shown to be much more fluid and temporal, and for some difficult to accommodate within more academic paradigms. Fisher and Fortnum (2013) describe a space of "thinking outside of language"(p.3), a space where speculative and creative thinking are protected from the compulsion to resolve and fix knowledge. The importance of this space was evidenced in the responses of the participants in this study. For example, some demonstrated a resistance for

knowledge to be articulated through language. However, art historical knowledge, most visible in textual form in the gallery, has been shown in this research to be important in providing an “authentic meaning” and hence epistemic ‘concertedness’ and cultural security. An expectation from visitors to have access to this knowledge can be inferred from the interviews with gallery staff in the study who demonstrated a sense of duty to provide it as part of their role in creating a positive visitor experience. Fortnum’s research into artistic thinking problemitises such epistemic reassurance as, not only is the artwork, in Fortnum’s conception, not a fixed truth, but the articulation of the ideas, processes, and thinking behind it are impossible to articulate through normalised linguistic means (Fortnum, 2013). Peters describes the artwork itself as,“ an infinite project of reflection on not knowing” (Peters, 2013, p. 110).

To ‘know’ an artwork in the conventional gallery sense is to make sense or meaning of it and from it, to acquire it as knowledge. This is the problem with meaning-making and understanding, particularly within constructivist frameworks. To understand a work means that the unknown is no longer unknown. Jones encourages us to remain “Open to the strange ... [and be] ... prepared to lose ourselves in the encounter” (Jones, 2013, p. 16), to remain in a speculative space and resist the urge to construct meaning.

The data from this research demonstrates such an urge, and the task of the gallery, if we want to develop co-creation as a model for learning-with, is to retain, and indeed embrace, epistemic disconcertment rather than trying to overcome it. For Jones (2013) this can potentially be achieved by retaining ‘wonder’. For her wonder not only resists our ‘knowing’ of the work, but can also perpetuate difference and engagement *with* and interpretation *of* it, without attempting to dominate or overcome difference and ‘other’. This suggests a reversal of the constructivist emancipatory approaches shown to be embedded within recent gallery education by resisting security and reassurance and expanding disconcertment.

Cultural convention, however, demands that practice is not only articulated, but fixed as knowledge through artistic statements and interviews. This normalised meaning of the artwork has become central to epistemic reassurance for the audience. Fortnum’s focus on the artist’s desire and drive to create something new centres on developing a perpetual experience of the unfamiliar, an object that resists becoming

known (Fortnum, 2013). As we have seen, despite encouraging knowledge that comes from the learner, in order to interpret an artwork this is often perceived as unsatisfactory. Participants in this study prioritised a more fixed meaning, justified through art historical conventions and artistic intention despite the uncertainty Fortnum describes. This therefore could be seen to be the paradox for learning in the gallery. Pedagogies within the emancipatory paradigm seek to empower the audience through engagement strategies that encourage them to make their own meaning. Yet, not only is this still compared by the learner to the authentic artistic meaning, the artwork itself denies this process.

Participants certainly demonstrated a motivation towards creating new ideas, but were keen to embed them as fixed knowledge. However, Cocker (2013) has argued that within artistic practice there is a desire to retain a perpetual not-knowing as a gateway to possibility. This demands a radically different epistemological position other than that of the current dominant institutional paradigm. For Cocker, an artwork "... exceeds existing knowledge, not only by extending its limits but by failing to be fully comprehended within its terms" (Cocker, 2013, p. 127).

Although this can be easily accommodated within the artistic paradigm, it is difficult within institutional and emancipatory paradigms. To produce contexts and conditions of uncertainty is represented as part of artistic practice, but the challenge is to transfer this from the studio to the gallery, curatorial practice, and the experience of visitors. This problem was epitomised by the prevalence of the institutional paradigm in the experiences described by participants in this study. This suggests that an encounter with a practice that is opened up is required. Here knowledge could be disturbed and interrupted, allowing for more rhizomatic and temporal justification to create such a site of possibility.

To support this shift in epistemology, resilience needs to be built against the impulse to know. Strategies are required to support the visibility and acceptance of the uncertainty of the encounter. For Fortnum (2013), the studio is a better site for the unknown than the gallery because here 'thinking without language' prevails; it is only once repositioned in the gallery that speaking though discourse takes over. Fortnum also laments the impossibility of developing this kind of space through education for similar reasons. However, Atkinson (2008, 2012, 2013) has proposed fostering the

unknown within arts education, and is useful to turn to in applying this thinking to gallery education and a potential model for learning-with.

By applying aspects of not -knowing to pedagogy, Atkinson proposes that uncertainty can be created but that the teacher must be comfortable with an open-ended outcome. The teacher-learner binary was clearly evident, however, in this research. Atkinson draws on Badiou's concept of truth to formulate a pedagogy that finds truth not in knowledge produced, but in encountering the unfamiliar as described above. These encounters with uncertainty challenge not only truth and justification, but the fundamental nature of the event itself and how we are constituted as subjects within it. This more existential experience of epistemology perhaps creates enough space for knowledge to circulate and 'spin' equitably to provide a context for learning-with. Atkinson conceives of this as a pedagogy that can open up to horizontal discourse and accommodate 'othered' and subjugated knowledge: "…this movement involves, "that which is not yet". Accepting such new states involves accepting new states of existence as learners. This would indicate a space of infinite potential" (Atkinson, 2012, p. 142).

Within this paradigm, pedagogy is often seen as performative. For Springgay et al. (2005), 'traces of understanding' are experienced rather than learning, a reflexive pedagogy that allows space to consider the processes involved. Learning occurs as moments and 'interventions' within both the, "intentional and unintentional spaces for learning" (p. 900). Creating such spaces can allow for the unpredictable to emerge as part of dialogue. In such a space, speculative knowledge about the artist's intention is not such a priority, and engagement and conversation can instead be centred on the specific focus of an individual noticing or connecting in a particular way to an aspect or detail of a work. This was seen in this research through participants' experiences of the workshop, in particular the drawing activity where time spent looking within a reflective and internalised context enabled a closer and experiential connection with the work. Barthes's theory of the punctum is helpful in articulating this (Barthes, 1981). For Barthes, the punctum is the detail that jumps out for a viewer, and this can be different in each case. This detail acts as a disturbance, a rupture in the act of viewing as prescribed through cultural convention. Interactions within these open spaces of possibility and unknowing can lead to the emergence of new knowledge. Verran (2013) encourages us to collectively venture into the

unknown and embrace the epistemic disconcertment we encounter there: “Together we should cultivate the collective disposition to interrogate the familiar” (p.159). The workshop drawing activity highlighted how a pedagogical device can create such a disruption, as it brings into focal awareness the co-constructive knowledge development taking place through this process. One participant, for example, stated that having seen the drawing activity happen in the gallery with visiting groups it was an ‘eye opener’ to actually experience it and see “… *how your bit can add to something bigger*” (G2).

7.2 New Institutionalism: Same paradigm

The sociological concept of new institutionalism has in recent years been applied to galleries (Doherty, 2006; Tallant, 2009) predominantly through curatorial discourse where organisational shifts towards more audience participation are advocated. According to Tallant “What new institutionalism demands is an integrated approach to programming and an integration of programming teams” (Tallant, 2009, p. 1). She is referring mainly to an integrated practice between curatorial and education roles and programmes. Doherty (2004) notes, however, that new demands of the audience are also implicated through an associated expectation of more active participation. This context emerges as important through the GMAN documents analysed, and indeed my own experience within the sector corroborates these shifts. This next section continues to situate findings from this research against this backdrop, and raises the issues inherent in attempting to develop this practice when the traditional authoritative and dominant institutional paradigm prevails. The section is structured to reflect the developing arguments throughout this thesis built upon different knowledge types and their incommensurabilty with certain co-creation models, with particular reference here to co-creation involving educators and curators.

According to Message (2006), these practices have sought to move beyond what she refers to as “ … the overwhelming authority of the curator’s voice” (p.50). However, it is arguable how far these attempts at plurality and curatorial transparency have gone. New institutionalism has led to expanded notions of

practice and has attempted to shift roles beyond the curator/educator binary. However, within gallery discourse educators and curators are often set in opposition to each other, the former supporting facilitative approaches engaged with the audience in developing their own ideas and knowledge with them; the latter developing scholarly expert knowledge to be explicated for the audience through exhibitions. Both GMAN documentation analysis and data generated through the interviews demonstrate that such a correlation does indeed exist within this study. For example, one particular educator spoke of "*physically having a look*" (E2) and then imagining processes of extending the artwork through other creative processes. In contrast to this, one curator spoke of research for exhibitions as becoming "*a short- term expert ... qualified to talk about it and write about it"* (C1).

It is not just educational practice that has expanded during this time. O'Neill and Wilson (2010) suggest that in these contexts the curatorial role has expanded significantly beyond its original function. Curatorial practice has shifted in some instances in significant ways and, although these evolutions could be considered to have emanated primarily from their relation to contemporary art practice, they still inform approaches undertaken with more historical and collection-based projects. Whilst contemporary art practices have demanded and developed new curatorial approaches, many public galleries exhibit both contemporary and historical works. This can be seen, to some extent, in the curatorial approach applied to the exhibition experienced by participants in this research. It is difficult to isolate these ways of working to just contemporary work, and expanding new practices have also been applied to re-imagine the display of historical works.

Lind articulates this shift as a move from 'curating' to 'the curatorial' (Hoffmann & Lind, 2011). For her, this re-positions the role within a more critical practice, about 'making art public' and opening up debate and potential for change. As discussed previously, knowing is often constituted in a very specific and contextualised way within the gallery or museum. Although educators are often presented and indeed position themselves within the literature as co-learners, curators are rarely positioned in this way. However, as the curatorial role has evolved into one that is more associated with creative outputs and cultural production, the curator's identity is fragmented beyond that of embodying scholarly knowledge. The discursive, and increasingly more recently the speculative, is valued within contemporary curatorial

discourse (Hoffmann & Lind, 2011), demanding epistemological shifts and presenting opportunities to challenge practice. GMAN documentation (Appendix F) positions curators as creative producers researching ‘new territory’ within participatory contexts. However, the focus remains on how to diversify the audience and support and encourage them in generating content with the institution, rather than positioning curators as learners with the audience.

Vogel (2014), notes that the curator is seen increasingly as author, at the centre of expanding discourse around exhibition histories and the curatorial. This discourse for example, frequently uses the interview as a form of ‘unmediated speech’ in parallel with artist interview in more contemporary art historical discourse. Here it similarly “ … legitimates the curator as author of the exhibition” (Ibid. p.48). Serota (1997) sees the modern curator almost as a ‘collaborator’ with the artist, where “the gallery or museum has become a studio” (p. 38). This does not, however, create the possibility for knowledge to be developed in the way that Fortnum (2013) associates with the studio. In this study, this was evident from the priority given to the art historical knowledge closely associated with the curator. Interviews in this study evidenced the value that participants placed on being able to engage with curators and ask them questions about the work directly, for example.

Lind (2011) identifies a paradox between the openness of contemporary practice (which could include curatorial as well as artistic) and the nature of a museum. For Lind and other curators and artists, this work cannot be conceptually accommodated within the museum context and has to exist in what Lind refers to as “in between” spaces, non-official gallery sites and informal gallery spaces. This is a practice that is seen as provocative and interventionist, that causes rupture to the normalising discourse of the museum. More contemporary practices are often problematic to include in traditional exhibition concepts. The conventions that present the exhibition as the outcome of research mean that developing it as a context for more dialogic and participatory experiences are restricted and limited. Lind asks how institutions can provide a context that is more a space for questioning than presentation. This was addressed in participant interviews, mainly from educators. One participant, for example, was frustrated not to be involved in evolving knowledge at an earlier stage, together with the curator, rather than taking up processes of engagement at a later point. This particular participant commented on a much more productive experience

when they had had the opportunity to see work with the curator at a much earlier stage, and collaboratively shape its presentation and potential to engage the audience.

To move beyond this paradox galleries must, Lind (2000) suggests, re-conceptualise themselves as more than “showroom or archive” (P. 247). She proposes looking to artists and contemporary practice to reveal the power structures of the institution and provide a physical, cultural and conceptual encounter where it can be considered and challenged. For Lind, this potential can be realised through relational and socially engaged practices. Robins (2013), too, sees the potential in commissioned artist interventions designed specifically to rupture the existing status quo and conventions of the museum. Artists have for many years created interventions and ruptures in the gallery through critical practices aligned with institutional critique. She sees this as particularly advantageous in terms of interpretation because it can destabilize dominant knowledge in the gallery spaces.

Doherty (2004) has some words of caution in relation to embedding practices that rely on curator or artist led participation or pedagogy. Data from this study demonstrated that not only do visitors and learners require and seek certain authoritative knowledge, but the role of gallery educators in supporting engagement and participation with and through artworks can be key. In Doherty’s view, there is a danger that if learning, understanding, and expertise are absent, then such projects run the risk of becoming ‘impotent’ or ‘novelty’ participatory experiences (ibid. p. 6).

Gallery education practice has itself in recent years developed as a critical practice situated with the emancipatory paradigm, and often implicated within processes of institutional critique (Mörsch, 2011). GMAN documentation refers to an organisational shift towards emancipatory practices, embedding them within the institutional paradigm: “Learning and emancipation become in this vision, metaphors and guiding principles for GMAN’s wider activities, effectively turning the museum into a pedagogical instrument” (Appendix F).

The way in which the gallery education role is defined institutionally as educator and mediator, coupled with an increasing responsibility within the organisation for audience development, understandably develops professional epistemology within this field within the emancipatory paradigm. Within gallery educational discourse,

research is often seen as a critical practice and often collaborative and integrated (Mörsch & Wieczorek, 2009). This is in contrast to the descriptions for curators involved in this study about their own research practices that followed more traditional academic and scholarly routes. Within the relevant literature, gallery educators are often presented as having a naturally reflexive approach through their proximity to both artistic and critical pedagogy. Research shows that educators themselves see their role as co-learner (Pringle & DeWitt, 2014). One educator in this study for example described how connections between artworks made within their group were not seen as legitimate curatorial connections by the curator in the group but that *"... with my learning head on I was saying 'That's what's so good about this exercise is that you end up looking at artworks that you wouldn't normally look at*'" (E4).

Gallery education has been described by Guarino-Huet and Desvoignes (2013) as an 'internal other'. They suggest that gallery education can be a transgressive practice. However, these transgressions, it could be argued, are often institutionally sanctioned. The authors argue that visual representations of gallery education practice frame it as a feminised field/practice, where they are visually associated with looking after and 'hosting' audiences: "Gallery educators are represented almost exclusively in situations of direct relation to a group of visitors or participants. The reflexive part of their work and the connected activities (research, conception, evaluation, exchange with peers) are never represented" (ibid. p. 4). Visual representations often show educators involved in floor based, more informal discussions; drawing, performing and physically intervening in the gallery spaces; potentially being noisy. These are all behaviours that challenge the accepted conventions and protocols of the gallery space. And yet these images appear on institutional brochures and web-sites: "This dilemma illustrates the ambivalent position occupied by gallery education: it is supposed to provide an image of difference, even of transgression, while at the same time, being a voice of the institution" (Guarino-Huet & Desvoignes, 2013, p. 6). Hiett and Riding (2011) also see the artist educator as a catalyst and mediator working outside of the institution, but arguably again within an institutionally sanctioned role. In the vision for learning at GMAN, the gallery clearly articulates an institutionally sanctioned and guided process of critique:

> “Our aim is not to withhold knowledge or information, we are not inviting opinion over (or instead of) knowledge, it’s that we try to find appropriate ways of making clear the perspective generated by the knowledge available and offer opportunity for this to be challenged, rethought or reassembled” (Appendix F).

It could be argued that more recent gallery education discourse, reframing practice as a critical practice, is a feminist response. The adoption of a subjugated position in order to critique and rupture has been explored as powerful, and could be seen to be situated in between the emancipatory and institutional gallery paradigms. Gallery education is utilised to present a democratic and participatory institution. Art education is represented as a critical and empowering practice rather than one that is adopted to win over audiences and encourage them to like art. It can be seen more as a practice that develops institutional critique with the audience, rather than one concerned with engagement with art. However, returning to the issues that have surfaced through this research relating to the need of the audience for epistemic ‘concertment’ and cultural security, we should be mindful of limiting their experience to only this avenue.

The educational turn (Mörsch, 2011; O'Neill & Wilson, 2010; Rogoff, 2008) of particular prominence within the sector when this study was first undertaken, witnessed a growth in participatory and pedagogical approaches developed through artistic and curatorial programmes. This has led to a particular view on educational turn discourse and curatorial practice from the gallery education field, and one which was certainly a pre-occupation during the Engage Summer School 2012 in which I participated (Appendix C). Gallery education articulated as a critical practice has become more prevalent in recent years, perhaps in response to these developments. Where some would argue that a ‘pedagogical aesthetic’ can engender discussion and debate (Agguire, 2011) others (Phillips, 2011) claim that once education has been dislocated from its critical position and becomes the object of a project, it becomes discourse rather than learning and as such is in danger of becoming rhetoric.

A move towards socially engaged practice complicates the roles and functions of curator and educator (Doherty, 2004). Helguera coined the term transpedagogy in 2006 to encompass a range of participatory art practices that engaged with educational themes and formats (Helguera, 2011). Although some artists, for example, Andrea Fraser, in the 1980s and '90s had referred to educational conventions and models in their work this was largely as a form of institutional critique. More recent pedagogical projects have been framed more within socially engaged or relational practice (Bishop, 2012). According to Helguera, the growth in user-led and collectively generated content through online platforms has also contributed to these practices, reflected in the participatory nature of many of these projects (2011).

In both curatorial and artistic circles, the influence of the theory of Rancière and in particular his text, *The Ignorant Schoolmaster*, has been notable. His proposal of an 'equality of intelligences' sets up the possibility to undermine institutional authority and create the conditions for more participative practices (Rancière, 1991). For artists, this provides a mandate to engage in other disciplines and devise ways in which the audience can also do this (Helguera, 2011). However, the status afforded to the exhibiting artist within the conventions of the western artworld means that it is difficult to present themselves as co-learner, similarly the associated curator. This is also problematic for an audience rooted in traditional pedagogised positions and for staff also when institutional hierarchies of knowledge prevail (Doherty, 2004). This was clearly demonstrated through the different values placed on knowledge types identified in this research. The application of Rancière's proposition fits within the emancipatory paradigm but could be argued to lose its potency when subsumed by the institutional paradigm. The vision for GMAN demonstrates this emancipatory institutional agenda as a main aspect of its curatorial approach: "GMAN will become a space where ... active intelligence, equality and emancipation are promoted at all times. We will design compelling routes for people with different interests, backgrounds, cultures and passions to understand the unfamiliar or the new, supporting our audience's curiosity and desire to explore" (Appendix F). This is a different scenario to that of the artist educator discussed previously. Knowledge developed through these artworks is interesting to consider in terms of truth and validity. As Helguera (2011) points out, not only are these projects/artworks

documented from the artist's perspective only, they are also arguably simulated educational/pedagogical situations. Although visitors may have participated in the work, the trace of their experience does not necessarily have the same status within the gallery, nor is it understood in the same way as curatorial or artistic knowledge even though it is intrinsically part of the artwork.

These developments in gallery programming have shifted the role of gallery educator in many instances to that of project or event manager. This reduces the opportunity for a specific education practice and its potential critical approach to operate within the institution (Dall et al., 2016).

Earlier chapters have demonstrated both the temporal and institutional issues with exhibition conventions. These practices divide explicit exhibition activity associated with both education and curatorial roles to pre- and post- exhibition opening, and prioritise the professional epistemology associated with the curator over that of the educator (Charman, 2005). Within the context of competing paradigms presented in this thesis, educators are usually aligned to audience and curators to artwork. This could be seen to extenuate the polarisation between institution and audience and justify the educational role as one of mediation. One educator in this study clearly saw themselves functioning as a translator, supporting engagement with the unfamiliar and referring to their role as "*bridge-like*" (E1). In contrast to this, one curator simply saw their role as "*to research and deliver exhibitions*" (C1). This curator/educator binary is difficult to overcome (Birchall & Sack, 2014).

The expanded practices described above are positive for Tallant (2009), in terms of developing a professional epistemology that overcomes the binaries described. New institutionalism, she claims, "... produces a different kind of knowledge and experience ... [it] collapses the traditional hierarchies between departments and now it is more possible to develop programming strands that utilise the spaces and expertise of all departments" (ibid. p. 3). This view resonates with some of the models of organisational collaboration discussed previously, for instance expansive learning and collectivities of knowledge. However, one curator in this study, although noting that different voices were introduced, expressed frustration at the inconsistency and timing of this.

Having curatorial colleagues involved raises the visibility and status of educational work according to Tallant (Ibid). However, it could be argued that being ‘integrated’ at points higher up the institutional ladder means that these practices lose their ability to be critical. This paradox for the institution presents a dilemma for gallery educators as to whether their practice should be more prominent and valued, or remain active on the side-lines where it can agitate and critique. This has been a significant preoccupation for gallery education for the past few years, as was evident in discussions during the Engage Summer School 2012 (Appendix C). Several papers and workshops presented at the Pedaali ‘It’s all mediating’ conference, Helsinki 2012 also focused on this predicament (Kaitavuori, Kokkonen, & Sternfeld, 2013).

Despite the strategies of new institutionalism and participatory agendas and invitations, co-created knowledge is rarely perceived as a learning-with as seen through the exploration of co-creation categories in this research. Hooper-Greenhill (1992) identifies how we are constructed as learning subjects in the museum, where rationalised and accepted knowledge lies with the curator (knowing subject) and is offered up to the visitor. This relationship and the associated institutional paradigm of knowledge is what she suggests is at the heart of what the museum actually is. It is therefore difficult to initiate such an existential, significant shift in both practice and in visitor behaviour.

Although acknowledging that they are perhaps not the best format for collaborations between the institution and its audience, Lynch and Alberti highlight that exhibitions are, “The most public terrain of contestation the museum has to offer and furthermore to deny participant citizens the right to negotiate the authority with which exhibitions are created?” (Lynch & Alberti, 2010). The authors apply the concept of unlearning discussed in the previous chapter to institutional approaches, suggesting that adopting this position could open up new spaces for negotiation and dialogue. They propose the development of ‘third spaces’ where different groups equally unfamiliar with the environs can share experiences and participate on equable terms” (Ibid. P 30).

7.3 Mapping the phenomenography of co-creation of knowledge in the gallery onto contemporary practice.

In this section, I will discuss the four models of knowledge co-creation more specifically relating them to practice and issues explored above. Each will be considered in turn alongside examples of recent and current practice. Having discussed these models in detail in relation to the data generated for the study it is important at this point to now situate them within the contexts of current practice in order to indentify how they might be developed further appropriately in the gallery.

Jigsaw

The jigsaw model saw different knowledge co-constructed and pieced together from a range of positions. This, participants felt, provided a comprehensive and varied view of the artwork. Museums have established practices with local artefacts and providing 'indigenous' justification through the involvement of visitors in exhibitions. However, for galleries this is a slightly different proposition**.** In the recent past audiences have been involved occasionally in co-curating or contributing to additional gallery interpretation, but it is since the advent of social media and recent digital developments that fruitful avenues for audience involvement in this way have opened up. As galleries and museums have increasingly embraced digital platforms, the opportunities to involve audience in contributing to online spaces have been identified as significant within participatory agendas. GMAN, for example, has a facility on its website where audiences can curate their own content mixing images of the gallery's collections with their own uploaded images, text, film, and audio. The V&A has also recently invited the public to create playlists for other visitors to access in relation to specific themes in their programme.

Participation within these virtual landscapes, however, does have some issues with regard to co-creation of knowledge as a model for learning-with. Whilst some of these projects generate new knowledge for other visitors who may encounter this alternative content, or use it as a lens through which to experience a specific exhibition, it is positioned alongside exhibition content (Simon, 2010). This parallel body of knowledge, although informing visitor experiences and studies of visitor

behavior, rarely contributes to the curator's knowledge specific to exhibition development, and most frequently occurs once the research into an exhibition has been formulated and undertaken. Knowledge is assembled and on offer for the audience to piece together, but sited in less visible and arguably less high profile physical and virtual spaces.

In creating a phenomenographic outcome space to demonstrate the inter-relation of the categories identified for knowledge co-creation in the gallery, I positioned the jigsaw to the side of the other categories as through analysis of the data for this study it had very minimal connection to the not-knowing paradigm. However, through relating it to other gallery practices, it does demonstrate some potential to support the development of a model for co-creation of knowledge. The jigsaw could be used to assemble content to be developed within exhibition planning, or to introduce new knowledge as interventions to experiences of exhibitions.

Reflective pool

The reflective pool model provides a lens through which knowledge can be considered and developed individually and internally. Different knowledge is encountered, but the development of new knowledge is held in suspension as processes of understanding develop and speculative knowledge is developed and tested.

Farquharson suggests positioning a wider public as "active collaborators [where] ... An exhibition, an institution, may listen to its publics" (Farquharson, 2014, p. 57). This notion of listening is very different to the hermeneutic listening developed as part of the discussion of the reflective pool. In the reflective pool, Golding's metaphor of the clearing was aligned to the democratic aspects of the model, and fitted with both the artistic and emancipatory paradigms. Whilst it seems Farquharson's proposal is in line with these ideas, it is a very different type of listening that he alludes to than that of the hermeneutic listening that Golding describes (Golding, 2005). Listening, as far as knowledge co-creation is concerned, needs to be about developing shared understanding of other knowledge, not just of 'other'.

In this study, participants' experiences of the reflective pool focused mainly on the development of experiential and personal knowledge types. Interesting perceptions of this category were associated with accounts of the drawing activity. Although the reflective pool displayed characteristics similar to an aesthetic experience, it introduced a collaborative and epistemological dimension. This particular drawing activity not only slows down participant's thinking, but also brings the drawing process as knowledge development into focal awareness. As one moves to another drawing, one steps into the thinking process of another, and not only sees from another perspective but through different trace of experience. The artwork itself is also implicated as closer observation and virtual 'feeling your way around the object' precipitates new understandings.

Although drawing as an activity features in most galleries, it is often used to develop traditional art education skills or to further creative practice. The National Gallery's *Talk and Draw* programme, although integrating verbal and drawing encounters for the audience with artworks, still keeps them separate (and interestingly both led by an expert). A/r/tography provides a potential means through which to open up practices of collaborative knowledge development, by combining the verbal and drawn elements of the work in focus and drawing activities that participants in this research experienced. As a research methodology, it could be used to open up research practice in the gallery, using collaborative drawing as a technique to support co-creation.

Another developing practice in galleries appropriate to the reflective pool is that of philosophical inquiry (PI). Turner Contemporary employ this method to slow down consideration of other knowledge through facilitated sessions involving staff and audience. As part of this research, I attended one of these sessions to see it in action first hand. The process at first seems clunky, but it does slow down thinking and dialogue so that all knowledge introduced is considered alongside personal and other knowledge. The session I attended did not involve a curator, but the gallery has run sessions like this to develop curatorial ideas with the public during exhibition research periods. Similarly to the use of drawing, PI does offer a potential starting point towards developing a model for co-creation of knowledge as learning-with.

Clash

The clash model creates a space for conflicting knowledge to challenge but retain difference, remaining in tension rather than one being dominated by another.

The clash was developed through discussion of a pluralistic and agonistic contact zone (Sternfeld, 2011). Although it sits within the emancipatory paradigm, this model resists conventional democratic processes aimed at consensus and an associated epistemological justification through authentic deliberation.

Rancière's call for an assumed equality aligns with these agendas in galleries where the audience are invited to challenge and effect change. Discussing more recent socially engaged practices as part of new institutionalism, Farquharson clearly identifies the audience in these terms when he suggests that galleries should "... work on the assumption that everyone is invited, and what you do is for anyone at all" (Farquharson, 2003, p. 57). However, the invitations he goes on to describe involve contributions to talks, seminars, conferences and commissioned writing, i.e. academic and scholarly knowledge. Mörsch (2011) has critiqued the take up of Rancière in these contexts, claiming that it sanctions an abdication of responsibility to actively reach out and engage excluded or non-interested audiences. Farqharson himself acknowledges that the institution:

> "often fails to engage much more than a relatively small, invited knowledge community ... the actual take-up by these publics, imagined as pluralistic and agonistic ... is often small and uniform in practice ... new institutions often only engage relatively small constituencies, whose politics and subjectivities remain more or less aligned to those of the institutional actors" (Farquharson, 2014, p. 56).

Curatorial discourse often represents the public as a mirror of itself, or at least as Farquharson puts it, 'intellectually compatible'. An institutional invitation to challenge is clearly articulated in GMAN's vision, particularly in its description of young people as 'agents for change' (Appendix F). And yet there is a disparity between this ambition and the reality of experiences described by participants in this study. Young people interviewed largely revealed deference towards art historical knowledge and the institutional paradigm, and sought strategies to develop that knowledge through community of practice models. One curator also reiterated the point made above by

Farquharson, saying: *“I don’t know what the benefit would be of inviting people who are already really engaged in the gallery to come in and talk about the shows because ... I think it would end up with just agreement actually” (*C2).

Galleries often set up situations ostensibly designed to precipitate the clash. Many examples of this were seen through a recent programme *Circuit*, designed to connect galleries and the youth sector and catalyse organisational change in order to embed young people’s voice more prominently within the institutions involved. Specific projects included several curatorial collaborations, music events, and programmed debates and discussions. These could arguably be seen as the more institutionally sanctioned aspects of the programme and were the more visible. However, more discrete and peer led moments occurred through the programme where the clash was more acutely felt but not so visibly endorsed.

The curator’s role originally combined the two functions of scholarly knowledge development and education, but gradually became less public facing and more focused on collection research. Even as the role has expanded in recent years as outlined in the previous section, some have commentated on the anxiety felt by the profession in opening up the field of knowledge to challenge and intervention (e.g.Charman, 2011).

Robins (2013) comments that curatorial processes, although not engaged with, do shape meaning-making in the gallery. Her research into teachers’ delivery in galleries revealed a lack of confidence in discussing curatorial approaches with students, and a perception that focus on individual artworks was more relevant. Robins suggests that relinquishing expert status in this context is a contributing factor. Teachers’ viewed an artwork’s meaning as finite, arrived at by the museum. For Robbins, to become museum literate means to be familiar with, and able to learn within, a particular paradigm where knowledge is explicated by experts.

Sternfeld (2011) maintains that consideration of these issues should be important to both curatorial and educational practice. She demands an honesty and transparency behind these invitations calling for institutions to genuinely ask not only “What kind of audience do we want?”, but are we really proposing positions of agency where the audience are actors, or simply what Sternfeld refers to as ‘pseudoparticipation’. Sayers (2011), too, discusses whether these approaches can

support pedagogies that can accommodate dissensus. Both Sayers (2011) and McKane (2012) wonder how inclusive these strategies are, and how able visitors are to engage on these terms. Sayers (2011) discusses a scale of hermeneutic strategies where more conservative ones are used with less knowledgeable participants, and more radical with those with more knowledge. This implies a perpetuation of hierarchies of knowledge where only those with existing knowledge of the artworks are able to participate in more creative and expansive development of new knowledge. For Sayers, these issues arise when pedagogical ideology is aligned to the institution rather than the individual, and she argues for more transparency in this with the audience,

> Internal hierarchies have meant that museum education programmes have been distanced from the primary of curatorial decisions about the object. Instead they have focused on learning about the objects themselves rather than thinking about the museum as a site or context in which we encounter certain pre-selected cultural objects (Sayers, 2011, p. 51).

Another example of practice which can be aligned to the clash, although not deliberately set up as such, is that of the display in galleries of children's artistic responses to collection works. A well-established example of this is the National Gallery's *Take one Picture* programme. In these instances, a clash is avoided by situating work conceptually, programmatically, and usually physically within educational sites. A clash could be developed in these situations if these responses were more integrated within collection displays. Here the clash would surface as not just different ideas, experiences, and knowledge, but also through notions of artistic skill, intellect, and aesthetic. By retaining these issues in conflict without resolving them through the means described above, it is possible that a rupture not only to organisational practice and knowledge could occur, but also to visitors' expectations and own experiences of knowledge development. If, as practitioners, we were to turn the mirror around and perceive ourselves as a hard to reach constituency, we might be able to better support and develop the shifts implied. Although the clash sets up the opportunity for challenge and debate, until the epistemological positions of the institution shifts it will never change the conversation.

Creative catalyst

Whereas the jigsaw, reflective pool and clash have been limited by the institutional paradigm, the creative catalyst has potential for addressing this issue. In the creative catalyst model, different knowledge types interrupt existing knowledge to open up practice and epistemological positions to new directions.

In analysis, the creative catalyst emerged as the most significant of all the categories identified of co-creation of knowledge as a model suitable for learning-with. This was because it was the only model that demonstrated the potential to move beyond the institutional paradigm to disrupt hierarchies of knowledge, and enable experiential and personal knowledge types to be regarded by both the gallery and the visitor as equitable to art historical knowledge. The creative catalyst as a model resists consensus like the clash, but embraces epistemic disconcertment, constructing all as not-knowing subjects. Within the creative catalyst the 'event' is significant in precipitating the kind of ruptures required. Atkinson applies Badiou's concept to pedagogy, proposing new approaches that are open to these disruptive moments, and are able to abandon preconceived teacher/learner positions in order to accommodate them and interrogate the new directions they might present.

A recent intervention at GMAN could be seen as one such 'event'. Whilst this did not epitomise the creative catalyst, certain elements were apparent. This intervention occurred during a project that had been set up by the gallery specifically to co-create curatorial programme with a group of young people involved with the organisation. In the initial stages of developing this project the issues of dominant knowledge and power dynamics within formalised meeting structures made it difficult for young people to contribute to this development in an equitable way. Several weeks into the project, an artist collective were commissioned to work on the project and they immediately sought to address these issues. They suggested that the meeting structure in place be abandoned for a time. Young people worked separately to develop their own ideas, which were communicated via ransom notes to the gallery directors who in turn responded. Through this process young people's ideas were retained and had the space to be developed and processed within the group. This intervention created an interruption to organisational conventions and protocols, but it also de-stabilised roles and functions within the project, re-aligning all staff positions in relation to the audience. This set up the potential for a different way of

working with audience, where curatorial staff as well as the education team developed a working relationship with the young people involved. In the following early stages of the project, once the staff and young people had re-grouped there were certainly moments of learning-with, although this was difficult to sustain as the project gained momentum.

Previous sections have demonstrated the capacity of expanded roles and functions to re-imagine and shift practice and knowledge that promotes and accommodates debate and critical engagement. The educational turn has developed practice to promote and accommodate criticality (Wilson & O'neill, 2010). This positioning rests on both educational and curatorial practices in the gallery being active in cultural production, not just responding to that production (Graham, 2010; Rogoff, 2008).

For some this is framed as an ongoing process of becoming and producing new realities (Atkinson, 2013). The gallery educator has been discussed as adopting an epistemological position in tune with this. Curators emerging from new curatorial post-graduate courses are encouraged to develop more contingent epistemologies (Scott & Fischer, 2011). Through these new departures, curators have attempted to create spaces that open up knowledge, presenting speculative projects that engender and encompass questioning, debate, and fluidity. However the curatorial can still be seen to be a research process that is explicated through the exhibition (Whitehead, 2011). As this study has shown audiences and other internal colleagues still perceive and experience the gallery as a site for explication.

Although many cite learning between the institution and audience in different forms, this is still rarely seen as learning from the curator’s perspective, only in terms of organisational practice, which often accentuates constructing the visitor as learner. For real learning for all, as described earlier, as a model for co-creation of knowledge as learning-with, the institutional paradigm must be challenged and ruptured. Lind conceptualises a curatorial practice with this in mind as:

> A way of linking objects, images, processes, people, locations, histories, and discourses in physical space? An endeavour that encourages you to start from the artwork but not stay there, to think with it but also away from and against it ... At its best, the curatorial is a viral presence that strives to create

> friction and push new ideas, whether from curators or artists, educators or editors (Hoffmann & Lind, 2011).

Although Lind does not include the audience in her conception of new curatorial practices, she does signal an opening of practice that could be developed further.

Vagabond Reviews, a research and curatorial collective, go some way to enacting the type of practice discussed above. They refer to the normal mode/sequence 'content-display-spectator' of knowledge production. Their work aims to disrupt this by adopting a model of 'usership'. They note the difference between a usership mode of engagement and a more conventional gallery experience: "In usership we generate content. We make a playlist, we accumulate contacts, we construct image banks, we "like". In the field of culture, we are the content generators until we encounter the space of the museum where we collapse into spectatorship" (Vagabond Reviews, 2014, p. 11) They propose a different model within their practice that evolves audience generated content within the gallery as an ongoing process. They see this model as participatory research in the gallery space, developing knowledge visibly with audience in order to consider local context. They describe a recent project as follows:

> The gallery was transformed into a participatory space for the production of local, embodied knowledge of a particular neighbourhood … We designed a modular structure in the space of the gallery, where text and photographic content could be added and the content already there could be rearranged, contested, and edited, thus breaking the idea of the fixed, "do not touch" element of representation in the space of the gallery (ibid. p. 11).

O'Neill distinguishes between the curatorial and the 'paracuratorial'. The latter offers potential he argues for "a terrain of praxis that both operates within the curatorial paradigm and retains a destabilizing relationship with it" (O'Neill, 2012, p. 55). O'Neill describes the different ways in which some contemporary curators understand their practice as political, opening up multi-disciplinary spaces for exchange. The paracuratorial therefore could be seen to open up a space for 'other'-s, including educators and audience, but could also become a playground for agonism and dissensus, albeit one from which they exclude themselves. Although, as discussed, there is undoubtedly a power dynamic within the gallery education practices featured

in this thesis, they are practices which still involve the educator in a real and 'real' learning situation.

Gallery education frequently sees the learning encounter as one of transformation, but I wonder what happens beyond the transformation? How do we work with the transformed visitor? Where epistemology seems to best embrace and allow for co-creation, it is seen as part of a process rather than an end product. "Knowledge exchange within a dialogic process is seen to enable questioning and experimentation, which supports the construction of new knowledge and understanding, which in turn builds learner confidence" (Pringle & DeWitt, 2014, p. 11). But if the process itself is about emancipation rather than new knowledge with the institution, co-creation as a learning with is potentially a redundant enterprise.

It is clear from the examples discussed above that in order to create a situation in which the creative catalyst can function effectively, we must first instigate a rupture. This can only be achieved when we open up the organisational structures and conventions of practice. The next section will consider how this might be achieved, and how we might begin to create a space for not-knowing.

7.4 Creating a space for not-knowing

To create a space for not-knowing we first need to abandon our preconceptions of knowing. This involves addressing: processes of justification that prioritise dominant knowledge; the construction of pedagogised subject positions in the gallery; and the need for epistemic 'concertment' and cultural security. We should not assume, however, that the creation of a successful space for not-knowing merely amounts to reversing those established conventions. As was previously discussed, the condition of not-knowing can be developed as a positive and active position. Rather than engendering a resignation to lack of knowledge or motivation to acquire knowledge to address that lack, what is required is a stance that embraces openness and uncertainty without pinning down meaning, a space that is satisfied with speculative knowledge rather than perceiving it as a means to an end.

The question, then, arises of how we can create the right conditions for this space to emerge. The findings from this research have identified models of co-creation that go

some way towards achieving this. The jigsaw provides a model that can draw together various knowledge types through a collectivity of knowledge. The reflective pool creates a space for speculative knowledge to circulate and develop and the conditions to support understanding of other knowledge. The clash has potential to retain difference, resisting consensus and the risk of amelioration.

While these approaches provide a starting point, they do not themselves promote not-knowing as authentic. The creative catalyst, more than any other model, appears to offer the opportunity for 'that-which-is-not-yet' (Atkinson, 2012). The creative catalyst can generate the kinds of rupture associated with Atkinson's 'real learning'. Through this model co-creation deliberately seeks the unfamiliar. Inter-paradigmatic encounters provide lenses for diffraction (Haraway, 1988).

As previously discussed, there are pockets of practice in galleries that already engage with some of these processes. Where they fall short is in their failure to identify not-knowing as a primary objective. Collaborative drawing, for example, was shown in this study to support hermeneutic understanding and add value to group discussions about a specific artwork. This practice aligns with the artistic paradigm, prioritising experiential and personal knowledge as well as the notion of contingency. However, the persistence of the institutional paradigm means that knowledge co-created in this way remains valuable only to the constructed and guided learner, rather than a process that can support learning-with. The juxtaposition of audiences' responses to collection works within collection displays was discussed in terms of making conflicting knowledge visible. Although this introduces the possibility for a constant interaction between these knowledge types and forms, the fact that they are introduced after an exhibition has been researched and presented, and are often in separate physical and virtual spaces, means that, again, they do not support learning-with. The experience of an 'event' or rupture during the young people's project at GMAN did destabilise practice and shifted knowledge paradigms, but it was shown to be temporal, with default positions re-adopted shortly afterwards.

In relation to more socially engaged practices, learning can implicate artist and viewer and potentially curator also. Learning-with is a possibility in these contexts. Birchall and Sack (2014) suggest that in foregrounding epistemological preoccupations with the artwork, it aligns knowledge with the artistic paradigm: "When knowledge production becomes the focus of activities in the artworld it

becomes a field of potential and a place for exchange”(ibid. p. 4). This kind of situated epistemology legitimises and validates practices and knowledge. It demands, however, the opening up outlined in the model of the reflective pool. As the authors suggest, “Not in being right, but in exposing oneself to the risk of being wrong lies the key for criticality” (ibid. p. 4). Rather than the importance placed on the gallery education role in performing criticality within the institution, this perhaps provides a more suitable route.

For Johnston (2014) “the nuances of being a reflective and engaged curator have been evolving for some time” (p. 23). Johnston sees the educational turn as something that “quickly became a practice: an approach and method within which the curatorial premise and the institutional premise became intertwined” (ibid. p. 23). She proposes a practice that opens up space for knowing and not knowing, where knowledge is produced by all: “I would argue that it is within this place-inside the institution-where we find a simulacrum of the production of knowledge within curatorial practice” (ibid. p. 23). She describes her ‘slow curating’ as “rhizomatic, organic and non-linear” (ibid. 29), challenging expert knowledge and exploring the knowing and not-knowing. She addresses the pedagogised nature of the gallery and the ways in which it constitutes the artwork, knowledge, and subject positions, asking “Can we embrace the idea of “not-knowing” or reject the notion that art is about educating?” (ibid. p. 29). I would argue that unless we can, we cannot break down those positions of curator as expert and associated hierarchies of knowledge that dominate through the institutional paradigm.

Discursivity as production is a defining characteristic of many of the practices discussed in contemporary curatorial discourse (Wilson & O'neill, 2010), which can be seen as a ‘trangressive counter-rhetorics’, a move from knowledge to reputational economies. O’Neill and Wilson (2010) comment on the ‘counter-institutional ethos’ of discursive approaches where:

> they seem to seek not the masterful production of expertise and the authoritative pronouncement of truth but rather the coproduction of question, ambiguity and enquiry, often determined by the simple contingencies of where people happen to begin a conversation (p. 14).

Challenging the institutional paradigm remains problematic, however, despite these advances. Although Dewdney claims there is a wealth of research from this perspective, he contests that: “Most museums have not significantly changed their organisational and knowledge hierarchies” (2013, p. 1). Within the institutional literature analysed from GMAN, this paradigm can still be seen to dominate. The gallery’s approach to exhibition research is described as follows:

> We will examine the exhibition as a form of *expression* that can be compared to a machine to produce acquire and share knowledge for both its *maker* (the curator researching new territory) and its *user* (the visitor using it to learn about a subject and taking part in the sharing of knowledge)” (Appendix F) (my italics)

Here curators are represented as creative producers, with audiences as learning subjects encouraged to translate and repeat knowledge.

Huberman proposes re-considering the exhibition as, “the beginning of a curatorial idea, not its end” (Huberman, 2011). He calls for curators to shift their behaviors and embrace Rancière’s concept of an equality of intelligences:

> They are expert performers of the *I Know* and avoid displaying any sign of the *I Don’t Know.* Instead an alternative curatorial behavior could be to embrace a more vulnerable relationship to knowledge … where those who know something engage with those who know something *else.* It is not about preparing explanations in advance, but about following the life of an idea, in public, with others (Huberman, 2011, p. 12).

Huberman proposes that institutions commit to a longer running time for exhibitions that could embrace and encourage the opportunity for further knowledge development once they have opened. As discussed in the previous chapters, epistemological positions that support collective research can challenge these dominant and prevailing structures, but still might not be able provide new temporalities.

It is clear from this discussion that if we want to genuinely learn with our audience through co-creation we need a radical shift in our approach that can address the issues highlighted in this chapter of exhibition conventions and the adoption of integrated practices.

Mörsch identifies these recent curatorial models and the moves towards integrated practice as sites of ‘conflicting interests’. In pursuing models for not-knowing we need as practitioners to be mindful of the audience. These spaces of uncertainty and possibility may be more equitable theoretically in a Rancièrian sense, but they do subject the audience to epistemic disconcertment. If this is not addressed in our steps forward in developing the creative catalyst, we are perhaps in danger of creating spaces where only the gallery know how “not to know”.

Summary

This chapter has brought together the research findings, drawing out the significance of identified paradigms of knowledge and demonstrating their impact on co-creation. The not-knowing paradigm provides a framework within which practice is able to destabilise and disrupt the institutional paradigm shown to be the most dominant and restrictive for learning-with. Within the not-knowing paradigm there is no impulse towards a fixed meaning most often associated with art historical knowledge; speculative knowledge is valued and there is a more equitable and productive inter-action with personal and experiential knowledge. A perpetual state of flux retains that-which-is-not-known as a criterion for justification.

The models of the jigsaw, reflective pool, clash and creative catalyst have been shown to be instrumental in facilitating co-creation. Of these the creative catalyst is the most powerful. Whereas the other three models provide a means through which to orchestrate inter-paradigmatic encounters, only the creative catalyst can precipitate the conditions for learning-with. In order to create a space for not-knowing we need to establish a rupture in the epistemological position of the gallery. In this way ‘real’ learning provides authentic learning-with.

Conclusion

This research has developed understanding of persistent and competing paradigms of knowledge in the gallery. It has explored the issues that stem from this incommensurability when developing participatory practice that implicates the staff, and particularly the curator, as learner. Findings have demonstrated that, despite the development of new democratic approaches, a dominant institutional paradigm prevails, and that elements of a more emancipatory paradigm associated with gallery education are often, in fact part, of this. Analysis of various data, including the perceptions of workshop participants, suggests that traditional positions which construct some as 'knowers' (teachers) and some as 'unknowers' (learners) are still perpetuated.

Certain knowledge types have emerged from analysis that have been aligned to constructed gallery paradigms and associated systems of justification. This has helped to address the notion of ambivalence experienced by audiences towards their own non-specialist knowledge, raised as a key motivation for this research. This has been conceptualised as epistemic disconcertment, and as such has been explored as both a barrier and catalyst to knowledge development. Art historical knowledge, in particular, has been shown to be both authoritative and dominant within the gallery context, although findings have also demonstrated that, by challenging the institutional paradigm, this knowledge type can interact with other knowledge types more equitably.

Epistemological characteristics of the public art museum and the exhibition format, which are at the heart of the institutional paradigm, have been found to present issues for the concept of learning-with. Organisational documentation has been analysed to reveal that, despite reflecting current agendas that seek participation and a range of 'co' practices, GMAN continues with a conventional pedagogic approach that constructs the visitor only as learner.

Through this study I aimed to identify different perceptions of knowledge about artwork in the gallery and how their competing nature might impact on experiences of co-creation of knowledge. Through my research I sought a model that could potentially apply the notion of co-creation to knowledge generation in an attempt to construct a context for learning-with.

Engagement with relevant literature has enabled me to identify key paradigms of knowledge at play in the public art museum which I have demonstrated to be competing in nature. These are: the institutional, the emancipatory, and the artistic. Through analysis of participants' perceptions of knowledge about artwork in the gallery I have developed a situated taxonomy of knowledge types: art historical, experiential, personal, and collective. These knowledge types have been aligned with the paradigms outlined above, and as such have been shown to be problematic in terms of co-creation due to their competing nature. I have applied the concept of epistemic disconcertment to this analysis in order to explore experiences of these inter-paradigmatic encounters. Of the four knowledge types, art historical was shown to be the most valued by participants and was also evidenced as the most dominant within the gallery. This knowledge was perceived as authoritative and fixed, and as such was shown to be a barrier to co-creation with other types within the institutional paradigm.

I have constructed a conceptual model of co-creation of knowledge in the gallery through analysis of participant experiences, explored through the lenses of other co-creative practice and relevant theory. Within this model I have evidenced four categories of co-creation of knowledge, and considered them in terms of developing suitable approaches to learning-with. The four categories I have identified are: The jigsaw; the reflective pool; the clash; and the creative catalyst. The first three of these categories, I have demonstrated, have potential to lend themselves to a move towards co-creation, enabling different knowledge types to be made visible and available for consideration. However, the persistence of the institutional paradigm prevents them from being used to fully co-create new knowledge for all involved in a learning-with context. The creative catalyst, however, I have shown does have the potential to do this by introducing an epistemic rupture.

Through the development of the creative catalyst I have constructed a not-knowing paradigm which has the potential to create a context in which co-creation of knowledge for learning-with can be developed. The not-knowing paradigm retains difference and positively embraces epistemic disconcertment rather than seeking to resolve it. I have argued that only through exploring how the not-knowing paradigm can be cultivated in the gallery, can we genuinely learn with our audience. Within this

epistemological stance co-creation is an appropriate model for the generation of new knowledge.

This thesis moves gallery education beyond predominant discussions of the emancipatory paradigm which can perpetuate the polarisation of learning and curatorial roles. It therefore develops pathways towards a more equitable integrated practice that can support learning-with across the organisation and with our audience.

In order to develop practice that can build on these findings certain approaches should be considered. The exhibition format has been shown to restrict co-creation. This is due to the conventional schedule of research, presentation and reception. To enable co-creation of knowledge engagement with artwork on display in the gallery needs to be framed as research in process. This could be explored through more visible, interactive and dialogic approaches to developing curatorial concepts and content. New collaborative research models could be explored that bring together different knowledge within this context, for example collaborative inquiry groups or expansive learning models.

Of the identified existing paradigms at play in the gallery, the artistic was the closest in characteristics to the not-knowing. Processes of knowledge generation that were associated with this paradigm could be developed as approaches in the gallery. Integrating drawing and A/r/tography methods as a means to cultivate a reflective pool in particular is a strategy that could be employed as a collaborative approach in the gallery to create understanding of different knowledge types.

Confidence in embracing the uncertainties of the not-knowing paradigm should be developed for audience and staff. We could begin to address this through increased curatorial transparency, experimentation with gallery interpretation, and exploring ways in which speculative knowledge could be made more visible. However, more significant shifts will need to be catalysed in order to develop the potential for genuine knowledge co-creation further and to establish it as a more fundamental aspect of the gallery's epistemological position.

In embarking on this study, I aimed to generate findings that could be developed in practical and meaningful ways within current gallery practice. This research has provided a much-needed contribution to the development of integrated practice,

participatory approaches and co-creation agendas in this sector. It provides a framework with which to address the issues evidenced that act as a barrier to co-creation of knowledge, and proposes a space where fewer visitors may ask, “Now tell me what it *really* means.”

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Appendix A: We Have Your Art Gallery

This document is an extract from ***engage 37: Time and Place – hosting and commissioning artists***, 2016, Barbara Dougan (ed.). London: engage, The National Association for Gallery Education.

www.engage.org/journal

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We Have Your Art Gallery

Negotiations in Co-creation

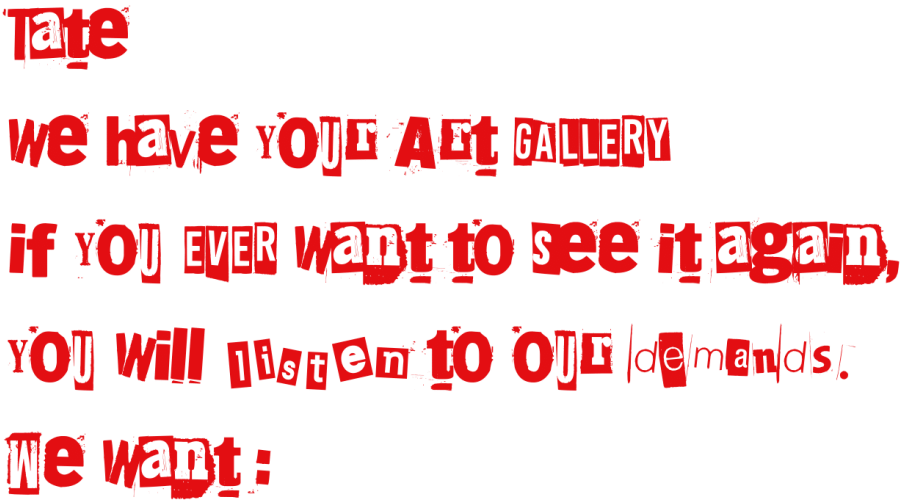
Amica Dall, Steven Hyland, Mathew Leung, Deborah Riding, Stephanie Straine, Michaela Swan

Introduction

In June 2015 London-based collective Assemble were approached by Tate Liverpool to be part of a programme planned for spring 2016 that proposed a collaborative project between the gallery and its young people's audience. The gallery has a vision to learn with its audience through art and young people's programmes have been at the heart of contributing to this proposition. In this instance, rather than a parallel programme situated literally and conceptually on the fringes of the institution, this project was allocated our top floor gallery for three weeks, which is normally reserved for our changing exhibitions programme.

From the outset members of the gallery's peer-led youth programme, Tate Collective, were invited to sit on a project steering group. Terms of reference were drawn up to attempt to provide an equitable and transparent decision-making process for the project. Meetings were held at a later time in the day to accommodate young people's other commitments. Workshops ran to involve the wider Tate Collective group in generating ideas and an initial concept of 'My Tate' emerged with proposed 'zones' that could accommodate exhibitions of young peoples' work, informal social spaces for dialogue and debate as well as areas for film screenings and performances. At this point Assemble were approached, initially with a view to designing a physical environment with the group to realise this concept in the gallery space. However, during their initial involvement Assemble felt that there were more fundamental challenges that needed addressing in terms of the identity and agency of the young people involved in Tate Collective and the power dynamics inherent to their interactions with the institution.

This new approach was launched at the end of August 2015 with a more social, inclusive and fun session than the group normally have. Held at Metal,[1] this was enthusiastically attended by a large number of Tate Collective. The aim of the session was to encourage the group to become more independent and to challenge the institution of which they, as a group, had inadvertently



become a part. Tate Learning staff were present but took very much a back seat role until asked to formally announce the initial demands being made by the young people. An initial ransom demand was issued to Tate Directors. Since then young people have evolved these early ideas and suggestions via a web-based platform to enable discussion and debate as well as further workshops with Assemble. Throughout the last three months Assemble requested that staff keep a distance from Tate Collective to allow their ideas, confidence and identity as a group to develop. The project has developed with the Gallery via a series of ransom demands and subsequent negotiations. This has created an agonistic yet productive conceptual space in which ideas are democratised, considered and tracked rather than undergoing immediate transformation, often by the more authoritative voices in the conversations in which they are developed.

The following contributions from those involved offer reflections on this process at a halfway point in the project.

The artists: Mathew Leung, Amica Dall
The aim of this project is to find a way for Tate to enter into a genuine collaboration with Tate Collective. To meaningfully collaborate, the two very different groups need to find a way to meet as equals. They can meet as equals but with very different experiences, expertise, skills and levels of investment. For them to interact, a way has to be found to put the endemic power dynamic aside. This is challenging, as it is partly the institution of Tate, and Tate's reputation and cultural authority that has drawn this particular group of young people together.

Many of these young people share a need and desire to use their involvement with Tate as a professional development tool, 'something to put on their CVs', or even as a source of short-term paid employment. However, this has served to diminish their capacity to develop a collective voice, challenge and originate new ideas. There is a tension, then, in developing Tate Collective as a group which can be, or has the potential to be, more than the sum of its parts – and reaching an understanding of each Tate Collective member as an individual who participates on their own terms, with their own voice, representing their own needs.

All of these tensions and challenges are thrown into sharp relief by the looming prospect of Tate Collective taking a public platform in spring 2016. There is on the one hand, the idea that Tate are there to support and enable Tate Collective, but there is on the other, the reality that Tate Collective need to perform a role, and produce a product for Tate. These things are not necessarily at odds, but they are acknowledged differently by different parties at different times.

We started by trying to uncover a shared sense of purpose, which was wider than the particular project we were engaged in. We designed a process which makes some of these challenges visible, staging the development process as a kidnapping, with the terms of the project stated through the exchange of ransom notes between Tate and Tate Collective. The strange, mobile power dynamic between the 'ransomer' and the 'ransomed' makes the tensions accessible, but holds them at a safe distance. The process has enabled Tate Collective to be demanding, ridiculous, fantastical and unreasonable – reflecting, in short, things they really want and ways they really feel. It was certainly a risk, and a risk which is still playing out as no one involved, least of all us, really knows how it is going to be resolved.

It's been very interesting to be involved in the process from both sides as it has given us a much fuller sense of everything that is going on at Tate, in the institution, an opportunity to understand what's happening in a fuller, more dynamic way, and a real privilege.

The young people: Michaela Swan
In previous Tate Collective projects we have distributed tasks between us, allowing individuals to take ownership. Working with Assemble has

meant we have been able to share responsibilities with them too. Assemble has also helped us to think outside of the box – to find a new way of creating. The social event at Metal was successful in this respect; the preparation and celebration of food brought people together and positive discussion took place about how we could develop this type of activity further. The *We have your art gallery* concept was born from bouncing ideas around the table, and having the Head of Learning present our ideas in a more formal way gave them status and proved to be thought-provoking.

The geographical distance between the two partners in Liverpool and London has felt a challenge, which in turn has put particular pressure on workshops to have a significant impact. I think that Assemble has found it difficult to communicate with Tate Collective because of the age range of members and their mixed abilities and engagement with the project. The website might have helped, and still might, but initially it has proved difficult to navigate and participants have been slow to take advantage of it.

I hope that Tate Collective and Assemble can create an innovative, exciting space where visitors to Tate can experience and enjoy the fourth floor galleries in ways that they haven't before. I personally hope it will give me the opportunity to broaden my practice and discover the enhanced benefits of collaboration. I think it's particularly significant and positive that Tate has given Tate Collective a place right in the heart of the gallery to explore its identity.

Steven Hyland

By working directly with just us, Assemble are giving us the power. However there is also a feeling that we have to run everything through Assemble, in a way we rely on Assemble and await their prompt. Our interaction with Tate staff since commissioning Assemble has changed to become something less clear and more detached which seems to go against the original intention for co-creation.

There is a lot of uncertainty about people's roles within the project but this has been a good way of shaking up the way things are normally done. Certain Tate Collective members, myself included, are more confident and involved and more confident to be involved. Having Assemble has taken away some of the pressure we felt we were under to achieve the project. Previous projects have been led by the most confident of the group and in this new non-hierarchical structure that the project is trying to create there has been a greater shared input through anonymous ideas sharing and voting systems. People's input has been given equal status and shared amongst everyone.

However, it could be asking a lot of Tate Collective members to stay involved before an exciting output is really tangible. This can be frustrating and bring down people's levels of engagement with and attachment to the project. No one has the authority to do anything. It is easy to become disillusioned by the length of time it takes to develop ideas but also it is important to keep the decision making process as open and democratic as possible.

Trying to pull out the voices of the wider group in a way that doesn't misinterpret them or become overshadowed by the usual voices is the most significant step forward. Assemble have given the wider Tate Collective a stronger stance, as our ideas are filtered through them and therefore taken more seriously by staff and ourselves. Assemble has the patience to develop an understanding of our ideas and a way of framing and enhancing ideas without changing them that gives Tate Collective the status to negotiate these ideas more strongly with Tate staff.

Normally it is just Tate Collective which has to find its feet in a project whereas here I think that everyone is finding his or her feet. It is a slow process that prevents a swift development of ideas but enables a lot more learning and re-assessment of working practices as well as broadening the input of Tate Collective members.

The curator: Stephanie Straine

I have found working on Tate Liverpool's spring 2016 collaborative project *We Have Your Art Gallery* to be an extremely stimulating and new experience.

For me, it was vitally important to consider why this programme was taking place in the areas of the gallery normally designated as ticketed spaces for special exhibitions; to think about the implications of this new use of space, which will result from giving the curatorial decision making processes over to young people. Is this a radical gesture? What does it mean to alter the nature of what constitutes a public event in this space, from a mainly static model of presented artworks and exhibitions to a wholly 'in flux' ephemeral or durational programme, the constituent parts of which we could not know or predict in advance? For our Exhibitions and Learning teams this has meant giving up a great deal of control over how we would normally programme the gallery space and its related public event strands; control over the decisions taken, schedules, content, and any kind of written statement or curatorial rationale. This re-writing of the curatorial rulebook has been simultaneously the most positive and the most unsettling aspect of the project so far. What would be replacing our usual set of protocols and inter-departmental systems has remained unknown for the vast majority of the planning stage. It has required a leap of faith on everyone's part, an act that is both unnerving (in its potential to fail) and incredibly freeing.

Remember that, as Jan Verwoert has written: 'in any museum or gallery, freedom usually only exists due to the happenstance that some people in responsible positions defy the internal pressure of the institutional apparatus for long enough to open up a space in which liberated forms of exchange can actually develop.' [2] This has been our move over the past ten months, turning away from the curatorial control that is normally held by a small number of privileged and established individuals and towards a model where decisions can be taken by a larger pool of young people, where we hope that 'liberated forms of exchange can actually develop.' By working

with Tate Collective and Assemble we are asking for risks to be taken and for these young people to begin a dialogue not only with Tate staff but with our audiences too. This has, of course, been a long and at times painfully slow development, which has forced many members of staff to work outside their comfort zones, in a place where the normal markers of a successful exhibition delivery cannot, even at this late stage, be guaranteed.

My hopes for the project as it nears its final phase early next year is that the challenges and freedoms it has presented us with will actually change our ways of working for the better – and enable us to see where more collaborative and innovative models of programming can positively alter our relationship with the gallery's audiences.

The educator: Deborah Riding

Members of the Learning team have been significantly re-positioned by this approach, valuing the nature of the work that Assemble has undertaken but also feeling slightly excluded from supporting Tate Collective, a role that we undertake regularly on both programmatic and pastoral levels.

Our practice is usually centred on and articulated through the identity of the artist educator. This identity, constructed through the discourses of emancipatory and democratic arts education, aligns the educator with the audience, often through mediating practices that prioritise and facilitate the ideas and knowledge generated within the group. This is the space I feel we usually occupy with

For me this project offers us just such an 'event', the chance to unlearn previous roles, identities, operational protocols and conventions and instead explore genuine ways of co-creating.

Tate Collective. In recent years the development of socially engaged and participatory curatorial agendas has demanded a more integrated practice that makes the audience and their learning more visible and invites a sharing and exchange of knowledges, meaning making and thinking. The project we are currently undertaking here explores such issues. Ambitions for a more equitable and 'Rancierian' space do, however, require genuine acknowledgement and valuing of the often localised, contingent and temporal knowledge generated. This disruption of the established scholarly paradigms of knowledge prioritised within the public art museum opens up opportunities not just for new (and potentially more collaborative) knowledge generation but also for a re-thinking of learning and how it is understood.

The destabilising nature of the project described above for all those involved has proved frustrating and powerful in equal measure. In *Pedagogies*

against the State, Dennis Atkinson uses the philosophical theory of Badiou's 'event' to support his arguments for 'real learning' predicated on disturbance, fracturing and rupture. According to Atkinson this event is 'something that happens in a situation but cannot be understood according to the current knowledge of a situation'.[3] For me this project offers us just such an 'event', the chance to unlearn previous roles, identities, operational protocols and conventions and instead explore genuine ways of co-creating. Nevertheless, as the identity of gallery educator becomes more dissolved into an increasingly integrated practice, the question is how do we retain the less visible but provocative and critical spaces that we formerly inhabited? Is this now more than ever a role for the artist in residence?

Notes

1 Metal is a national arts organisation that has taken over historic or derelict sites across the country from which they run experimental arts projects in the community. Their spaces often host meetings, workshops and performances.

2 Verwoert, J. (2010) 'Control I'm Here', in O'Neill, P. and Wilson, M. (eds.), *Curating and the Educational Turn.* Amsterdam: Open Editions/de Appel, p.28

3 Atkinson, D. (2011) *Art, Equality and Learning: Pedagogies against the state.* Rotterdam: Sense Publishers

Image

We Have Your Art Gallery Tate Liverpool

Appendix B: The Artist as Educator: Six Models of Practice

The Artist as Educator

Six Models of Practice

Sandra Hiett
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The concept of the artist as educator is a familiar one for all of those involved in art-based education in schools, colleges, universities and galleries but is also a concept which is likely to represent many different experiences for those who work across the sector. This paper considers a range of models of the artist in education in an attempt to explore the inherent characteristics of each towards a better understanding of the role artists play in gallery and classroom settings.

The authors of this paper draw directly upon their professional work with artist educators and artist/teachers in their respective (and collaborative) programmes at Tate Gallery Liverpool and Liverpool John Moores University (LJMU).

The role of the artist in contemporary educational practice is best considered in relation to the wider curriculum developments and regional legacies that have informed it. Our aim is to give a brief history of this context, in particular to identify the shifting emphasis in art education with regard to 'making' and 'critical and contextual studies' that has provided the rationale for setting up and seeking funding for artists' contributions to educational activities over the past 20 years. The authors locate their own practice in light of the relationship between their institutions, and the role of artist educators with reference to the NSEAD's national Artist Teacher Scheme. Six models of artist as educator are then critiqued, with examples; the article will conclude with some guiding principles for supporting young people's educational and social development in work of this kind.

Historical and Regional Context

Prior to the advent of the National Curriculum in 1988, there was a lively debate among art educators about the relationship between 'making' art and 'learning about' art. For many young people studying art in the late 1970s and early 80s, there was a clear divide between studio-based work and what were commonly known as 'history

of art' sessions, usually taking the form of a lecture or a gallery visit. Whether in the lecture theatre or the gallery, the student was largely expected to be a passive audience member listening to the authoritative voice of the tutor/historian within a model of connoisseurship. One of the problems with this approach was the relative lack of meaningful connection between the two activities. Discipline Based Art Education (DBAE) introduced four disciplines in art education (practice, criticism, history and aesthetics) and was to have a major influence on art education policy and practice in North America and in Britain from the mid-1980s onwards. Taylor [1] and Swift [2] argued that the shift away from the child-centred approach of the 1960s to 'more teachable forms of content and knowledge' in the 1980s gave rise to the introduction of 'critical and contextual studies' in art education in England. As art education became less concerned with self-expression and more focused on providing external stimulus, guidance and instruction, the rationale for introducing young people to working artists was strengthened.

The DBAE approach had its critics, however, and in particular the lack of theoretical and intellectual crossover between disciplines was seen by some to mirror the fragmentation between theory and practice of previous educational approaches.[3]

Throughout the 1980s a critical mass was forming of innovative approaches to art education, engaging young people with contemporary art and artists in the North West of England and providing a legacy still evident across the region today. Several Education Authorities in the North West, including in Wigan, were particularly active in supporting curriculum development and in providing innovative approaches in art education at this time. As Wigan's Art Adviser, Rod Taylor set up Drumcroon Education Art Centre, giving young people direct access to contextualised contemporary art and artists through gallery and school-based residencies in the absence of any national gallery provision in the local area. At the same time, Dave Firmstone, the Art Adviser for Cheshire took a different approach, offering weekend and residential workshops for art educators to develop their own art practice within the context of curriculum development and aimed at raising standards of practice in the classroom. John Hart, Art Advisor for Liverpool gave greater emphasis to sharing good practice among art teachers working for the Education Authority through peer-led workshops and collaborative teaching at residential events for children. Across these neighbouring authorities there was a healthy sharing of ideas and practice supported through local networks and the National Society for Art Education (NSAE).

Taylor's model for critical and contextual studies was taken up by a large number of teachers in the North West region (and beyond), yet the way

it was applied in many schools was criticised as 'ahistorical' and 'uncritical'.[4]

This was the climate in which the Tate Gallery opened its first site outside London in Liverpool's Albert Dock in May 1988. With a remit to share the national collection of British and modern art and provide direct access to a wider audience, the gallery quickly attracted media attention for the work it displayed and catalysed public debate around contemporary practice in the city and region. Just over 10 years later the Artist Teacher Scheme (ATS) was born and piloted in Liverpool and Wimbledon. The key feature of the ATS programme was the relationship between contemporary theory, contemporary practice, and gallery engagement in supporting the strengthening of the dual identities of the artist/teacher. Since then the national scheme has grown to include seven regional centres all of which offer Masters level accreditation and/or short courses for teachers of art and design reflecting the growing relationship between teachers, artists and galleries.

Over the past 20 years, as the relationship between schools, teacher training providers and galleries has become stronger, so too has the emphasis on learning in settings other than schools. During this period, galleries have evolved as sites for dialogue and debate rather than for providing an authoritarian voice. Ofsted[5] highlighted the importance of providing young people with opportunities for learning in such an environment; a position which is further supported by Emily Pringle's research.[6,7,8] However, there are still cultural as well as physical barriers deterring schools from embracing such experiences.

Galleries have evolved as sites for dialogue and debate rather than for providing an authoritarian voice

The lack of engagement with contemporary art practice in schools in England reported by Downing and Watson[9] may go some way to explaining why many teachers find it difficult to integrate gallery-based and school-based practices. The effectiveness of Continuing Professional Development (CPD) programmes such as engage's Watch This Space and the Artist Teacher Scheme suggest that in-service training is a powerful force in overcoming such barriers, supporting a broader and more contemporary engagement with visual arts. The 2007 NESTA[10] report identified the growing gap between school-based learning and technological developments outside the school environment. Artists have been significant in helping to bridge the worlds inside and outside school and

sometimes plug those gaps, as Nicholas Serota [11] states: 'Residencies can fulfil creative ambitions that go far beyond the National Curriculum and reassert the place that art has as a part of life.' Ofsted identifies that some of the best work in secondary schools happens where children have been working with practising artists and when they are exposed to current and emerging practices.

There is little doubt that the relationship between Tate Liverpool and LJMU has resulted in shared practices, particularly in employing artists to engage with teachers and their students, but each brings different perspectives and values to the collaboration.

Tate Liverpool and Liverpool John Moores University

Like most galleries, Tate relies on artists to deliver its learning programmes, both in terms of creating a flexible workforce that can increase the capacity of the team but also in pursuit of providing authentic and alternative learning experiences and contexts for its audiences. The gallery places artists at the heart of its mission and has, during recent years, demonstrated an innovative approach to a more integrated exhibitions and learning programme. The *Fifth Floor* exhibition in 2008, for example, created opportunities for dialogue through a programme of consultation, collaborative practice and community ownership. Exhibiting artists have intermittently been involved with learning programmes when they are sympathetic to its aims but in recent years the gallery has been more proactive in developing this type of collaboration. In these cases the role of the artist is very clearly articulated for schools.

Artists are involved all the way through Tate Liverpool's programmes for young people in a variety of ways, some more explicit than others. From the resources, spaces and activities provided, to the training and mentoring delivered, artists shape and inhabit the gallery's context for learning. Yet the artists that regularly deliver these programmes are framed as 'artist educators', a role that implies that the artist operates in one specific realm.

Unlike Tate, LJMU does not have an institutional policy or approach to working with artists. There has, however, been a long-held tradition in art and design education, at postgraduate level, of engaging with contemporary artists including short-term and sustained relationships. One of the most significant aspects of the LJMU perspective is the status of the art practice of its students as the bedrock of the beginning teacher's identity and a continued emphasis on this aspect of their professional development as they shift their role from artist to teacher. Furthermore, in-service teachers are supported to continue to develop their own contemporary art practice through the Artist Teacher Scheme.

Six Models of Artist as Educator
The following six models of artist as educator represent specific practices employed by Tate Liverpool and LJMU in their support of educational programmes for beginning teachers, in-service teachers and young people that are relevant across the arts education sector.

1. Artist as catalyst
This model is frequently used by the gallery and the university. Usually involved in short-term projects, the artist is seen as someone with the power to engage young people and to encourage teachers to open up to alternative ways of making and thinking about art. The artist can provide a welcome trigger for new ways of thinking and working that often generates a higher than usual level of enthusiasm and expectation among learners. Within the school context, employing an artist for a short-term input within a longer project is a relatively popular model, largely because it demands relatively little extra funding and it can be incorporated into the complex school curriculum without a great deal of disruption. Establishing a working relationship with the most appropriate artists can, however, be a significant challenge for many school-based teachers where the time required to foster a strong partnership can be prohibitive.

In either a gallery or school setting the artist's authenticity comes from a deep sense of knowing through making. Located within their autobiographical story, the artist's work is contextualised through personal testimony, and offers a fresh perspective on our world and the human condition. The benefits of the artist as catalyst is his or her ability to inspire, to generate questions and to provide a novel experience within the wider educational programme.

The limitations of this practice derive from the short-term nature of the relationship between the artist, the project team and the learners. The artist is unlikely to see evidence of the impact they have had on the group as this will usually emerge over time, and this can make it difficult for the artist to evaluate his or her success. From the artist's perspective short-term projects mean there is little opportunity to develop sustained relationships or to contribute to the development of the project as a whole and can result in a feeling of disempowerment. The responsibility for providing continuity and progression for learners lies entirely with the teacher who may find it difficult to sustain the momentum of the artist's contribution and may fall back on more familiar classroom practices. The novelty value of the artist as a visitor is potentially motivating for the participants, and particular success has been achieved with disenfranchised and under-performing children, but equally this can be a disorientating experience for both young people and the artist working in unfamiliar surroundings. The preparation of young

people and the artist prior to working together with adequate follow-up after the experience is critical to the value of the encounter.

2. Artist as provider of new skills and processes

This is the most commonly-used model in local schools, and is arguably the least challenging of the six models presented here for the teacher to organise and incorporate within the school curriculum. Teachers often appoint artists because they fill a gap in the programme, and in this sense artist-led, skills-based workshops invariably offer in-service training for the teacher alongside the development of their pupils. Another often-cited reason why teachers wish to offer their students skills-based workshops is to raise standards (particularly for students preparing coursework for public examinations) as well as the status of the subject within the art curriculum. These events have proved to be immensely popular and are consistently over subscribed. Interestingly, within the LJMU and Tate partnership there is a deliberate resistance to providing de-contextualised skills-based workshops despite their popularity, precisely because they continue to reinforce a schools-based provision for young people that is centred on orthodox practices and offers little opportunity for creative learning and contemporary engagement.[12]

3. Artist as facilitator

Often the first encounter young people and teachers have with an artist is through a gallery workshop. It is difficult to assess the unique impact of working with an artist as other factors come into play, but there is evidently a meaningful dimension to this engagement. In the gallery the different physical environment, the opportunity for first-hand experience of artwork and the release from the constraints of classroom practice all contribute to the young people's experience, and yet the learning process does seem to have most impact when it involves an artist educator.

Without the constraints of curriculum and assessment, artists can often take on the role of facilitator more readily than teachers can. Coupled with a practice that is based around the fundamental principles of enquiry, experimentation and creative solutions, artists are well-placed to provide open-ended dialogic experiences. Both Pringle and Sekules [13] draw parallels between the learning processes inherent in gallery methodologies and artistic practice itself. Although used to different degrees at other sites, the 'Ways of Looking' or 'Ways In' framework still underpins the delivery of gallery workshops at Tate Liverpool, providing scaffolding for such encounters.[14] This framework can be replicated and is encouraged as a support to those teaching independently in the gallery, but it is the skill of facilitating the dialogue that happens within it that appears to make the

gallery workshop so special. In her discussion of the use of dialogue in gallery education, Emily Pringle describes how, 'Dialogue is here characterised by sharing, openness, honesty, risk-taking and a readiness to reassess existing knowledge.' It is perhaps the artist's willingness to more readily expose themselves as co-learner that encourages deeper and more genuine engagement.

Perhaps this is why, even when provided with frameworks, training and resources, schools still opt for an artist-led gallery workshop. In her analysis of gallery workshops at Tate Modern, Michèle Fuirer talks of how the artist educator, 'embodies a specific form of engagement with art practice'.[15] Perhaps it is one that teachers and pupils regard as more authentic and credible within the gallery context, and one that can't be replicated so meaningfully when divorced from practice.

4. Artist as mentor

In well-constructed programmes the artist takes a less directive role and can support the development of the teacher's confidence and approach through a mentoring relationship. Bridget McKenzie [16] in her examination of the relationships between schools and galleries acknowledges that artists and teachers both have a role to play in young people's education and work best together in partnership. In the gallery-framed context she identifies that artists have two roles: that of expert and of alternative teacher, as described above, but also as, 'critical friend, helping to uncover the expert within the teacher'. Rather than the star performer suggested earlier, the artist here gives centre stage to the teacher, allowing them the luxury of reflecting on, challenging and personally exploring the roles of teacher, learner and artist. This in itself can catalyse new experiences for young people, shifting the dynamic within the classroom and promoting more democratic pupil-led forms of enquiry.

Following on from Downing and Watson's report into the use of contemporary art in schools, a one-year research project was undertaken by Goldsmiths College, Tate and their partnership teachers to explore using contemporary art to develop new teaching methods. Tate Liverpool worked with four schools, project managed and co-ordinated by one of the gallery's artist educators, Katy McCall. Katy's role was to deliver an element of CPD in the gallery and then to support teachers when required as they embarked on their own research. A report on the project noted that: 'The artist functioned well in this project when acting in the role of a critical friend and research assistant, rather than the agent of change, or as the director or producer of the project – these were the prerogative of the teacher in this project.' [17] Allowing teachers the freedom to develop their own learning, to create time for

reflection and to blur the boundaries between the roles of teacher and learner in schools had a significant impact in many cases. One participating teacher commented: 'The most enjoyable experiences I think are when the notion of "the teacher" and a group of students breaks down a bit, and actually, the area is grey, and you don't know where certain ideas came from.'

Accounts from teachers from the participating Liverpool schools described how the CPD provided by the artist opened up and challenged their ideas about contemporary art and enabled them to devise *their own* projects in school that allowed their students to explore *their own* ideas.

5. Artist as mediator

In an educational and economic climate that reduces opportunity for first-hand experiences beyond the classroom, the need for strategies to develop more meaningful, contextualised and experiential learning through outreach has become more pressing. Artists-in-schools programmes are not new but are still problematic in terms of legacy building. Burgess and Addison [18] in their discussion of gallery and school partnerships through the Critical Minds Project warn against using artists as, 'merely strategies to gain attention'. They recommend that artists be used more strategically as 'interventionists', to shift pedagogic practice and thinking. They propose the re-framing of artists in learning contexts as not just, 'isolated creators' but as integral participants in partnerships for learning.

Galleries can support and even broker such partnerships and indeed programmes like Watch This Space, have successfully grown the capacity of many to do so. However whilst the gallery occupies the neutral ground, the role of mediator often falls to the artist, this time in their guise of *gallery* rather than *artist* educator, embodying the gallery's role in navigating the often turbulent waters between teacher and artist.

Often the value of the external artist coming into a school is that they have the licence to disrupt and work outside the norm. The artist can be the person who is the champion of new and often more pupil-led processes and approaches. But that has to be recognised as their role. Away from the democratic open-ended gallery space, artists often come up abruptly against the constraints of the classroom environment and their perceived value within a modernist-focused curriculum. Sekules suggests that the positive experience for young people of working with an artist is diluted, even negated, by transferring the experience to a classroom environment. It is clearly a challenge for the artist working on behalf of a gallery, to embody the role of interventionist and mediator simultaneously.

A recent outreach project in three Liverpool schools, Tate Studio, provided a platform for

young people to programme their own arts activities. The pupils' voice was at the heart of the programme from the initial stages and the direction of the project was purposefully left open. Evaluation of the project evidenced the increased open-mindedness, confidence and leadership skills of the young people involved as well as a developed understanding of, and aspiration to embrace, a variety of art roles. The artist leading the project, Laurence Payot, commented: 'The project was really free. We did some consultations and [the young people] decided what they wanted to do. It's something that doesn't happen very often; it was a risk but worked really well and they were really proud that something they suggested really happened.[19]

Payot facilitated these consultations, devising workshops that would allow the young people present to outline the kinds of activity they would like to explore for their peers. It was apparent in the beginning however, that some teaching staff already had fixed ideas about what the outcome of the project could be. The situation that Payot found herself in exemplifies the tensions described above. In this instance it was useful to have two learning curators present. They were able to negotiate with staff and take on the mediating roles whilst Payot, the artist, could focus on developing the young people's ideas. She felt it was important that her role as artist was clearly articulated in school. The credibility that this affords her allows her to play with preconceptions about art and artist more than perhaps a teacher or curator could do: *'I try to show them art they wouldn't normally think is art. Some think they are not good at drawing or art – that's something I can challenge – I can show them they can be an artist.'*

6. Artist as collaborator

Collaborative ventures are perhaps the most challenging to resource and manage, but arguably offer the greatest opportunity for mutual benefit and deep learning. In the role of collaborator, the artist, young people and their teacher have more equal relationships. In extended projects the artist as collaborator may have a particular role in bringing continuity of engagement for young people between the gallery and school-based environments. Experience suggests that working collaboratively with an artist in both the gallery and the school setting generates an openness to

new ways of thinking about developing ideas and making art that are less bound by the orthodoxy of the classroom, and renders the initially alien gallery setting a more familiar and welcoming space in which to work.

In many ways the artist as collaborator fulfils the multiple roles of the artist as catalyst, facilitator and mediator within a partnership with the gallery, school and young people. Such collaborations have demonstrated that given the right conditions young people will consistently outperform their predicted targets and go far beyond the orthodoxy of 'school art' to engage meaningfully with contemporary art practice. Resourcing collaborations that can provide adequate planning time and artist involvement in a flexible framework is nevertheless a significant challenge, and usually only achievable through externally funded projects.

The Artist Teacher Scheme aims to overcome some of the difficulties of funding such collaborations, and working beyond narrow orthodoxy in art education, through elevating the status of the teacher as artist. For most art educators it is very difficult to operate in the role of artist in the educational environment, particularly where they are already established in the role of teacher. It is hard for the art teacher to present him/herself as an 'artist' when they are within the gallery and museum context as their credibility as artist is largely overlooked.[20] In the classroom the pressures of the audit culture militates against creative and organic practices. Within the Artist Teacher MA (ATMA) at LJMU and Tate Liverpool students are given the challenge to develop their role as an artist-in-residence within an educational setting (usually other than their place of employment), following exposure to a wide range of contemporary practitioners through lectures, seminar discussions and practical workshops. Consistently artist teachers report that this experience has a profound effect on the way they see their role in the classroom and the way they work with artists in developing the curriculum. One recent ATMA graduate stated at a presentation at Tate Liverpool to current artist teacher students, that she came to realise how restrictive her approach to teaching had become, and now she was deliberately developing more creative opportunities for her pupils, especially at A level where previously she had been less willing to take 'risks'.

There are, however, barriers to overcome. Clearly funding and timetable structures are significant factors, as is geography (the distance between gallery/school and artist), but these are not the only considerations. From the artist's perspective there is often a concern that in relinquishing overall control, the work produced may reflect badly on their artist credentials, whilst the teacher is rarely comfortable with open-ended planning that does not allow for predictable learning outcomes.

From a young person's perspective, collaborative projects in an educational setting give them the greatest level of voice and agency. The enquire programme has been instrumental in providing vital support for some of the most successful collaborative opportunities for young people, schools and galleries in recent years and as this support network comes to an end it is possible that future projects may lie dormant for some time to come.

Summary

To most artists, these six roles are not so easily separated. In galleries and schools, however, we often frame the artist in particular ways that affects what is possible. Each type of engagement with young people brings its own benefits and challenges, and what would provide an appropriate experience for young people in one context may be inappropriate in another.

Short-term placements in schools are most likely to draw upon the artist as catalyst and/or provider of new skills, and while these roles continue to have value they are least likely to disrupt limited orthodoxy within the classroom and offer relatively little autonomy to young people in the educational experience.

Short-term artist engagement within the gallery setting is more likely to take the form of artist as facilitator, and while this is often very successful in generating discussion around original works of art that would not be possible in the school setting, it may have limited impact upon the work that follows it in the classroom.

Longer-term engagement with artists in both the school and the gallery environment are most successful in disrupting entrenched views and practices and requires the artist to take on multiple roles within the context of the project. The artist belongs to neither the gallery, the school, or to the young people and in this respect can more easily generate new ways of thinking and behaving within a collaborative venture.

Given that the artist's value within the educational context is largely bound up in their outsider status, the funding necessary to facilitate their engagement is vulnerable within an economic climate of financial cuts. The conditions under which the most powerful opportunities for young people's educational and artistic development are also the most fragile when budgets are limited and merit continuous and sustained support. The power of the artist as educator is profound in the potential benefits for young people and should be maintained, particularly in times of austerity. Therefore the gallery and the university have a collective responsibility to ensure sustained opportunities for developing a deep understanding of the value of the artist as educator within Initial Teacher Training, Continuing Professional Development and in supporting rich and varied

experiences for young people across a range of educational settings.

In the present political and economic climate in England, where arts education funding is facing widespread cuts, the opportunities for securing budgets for relatively costly activities such as artist-led workshops and residencies are likely to be seriously curtailed. Arguments for the merits of the artist in education must be clearly and persuasively articulated if such opportunities are to continue, at least in the immediate future.

Notes

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Image

Young person participating in peer-designed activity, Tate Studio project, 2010

Appendix C: Reflection on Summer Schools 2012: Developing research focus

‘Dynamic Roles: The changing positions of educators, curators and artists working with audiences’.

Engage International Summer School, Helsinki, May 2012

This course for gallery professionals, artists, academics and curators sought to provide a reflective intellectual space for participants to consider, discuss and share current research and practice with a focus on their position and the position of their practice within gallery education and the wider cultural sector. The Summer school programme included attendance at a three day conference, *Its All Mediating,* organised by The Finnish Association for Museum Education, Pedaali; The Finnish Society for curators, SKY; and CuMMA, Aalto University. This conference brought together curators and educators from a range of international contexts to further explore these roles, their cultural, social and political function and potential for collaboration, reflection and new practices. I hoped that for me these debates and discussions would help me to articulate what I thought of as “integrated practice” and enable me to situate my own practice and research within it.

Questions collectively posed from the outset of the Summer School were:

- What are the specific skills of a curator and an educator?
- How (and why) do we develop professional identities?

- While specialisation may have brought focus and quality to practice, have the fields of education and curation also drifted apart from each other?
- How do artists contribute to engaged and participatory practice as educators, curators or artists?

During the Summer school workshops and seminars, discussions developed around the role and function of the gallery educator. Quite often this function is amalgamated into that of *artist* educator, a role which has more scope for new practices than that of gallery educator. Case studies tended to focus on contemporary practice and contexts of audience participation, collaboration and co – production. Within this paradigm of artistic production and reception the positions of educator, curator, artist and public are constantly shifting, generating more opportunity for more “integrated practices”. Although it has a complex relationship with the above the gallery as an institution can be part of this discourse but the specific context of a public, collection based gallery like Tate Liverpool still polarises these positions.

Two case studies embodied these discussions: *Nothing about us without us is for us* Glasgow Biennial, and *Atelier Public* at GOMA. Both raised issues and debate about the ethics of participative practice, considerations which only exist because of cultural ideology that prioritises the authority of particular epistemological positions. A challenge of this ideology could perhaps create space for a more genuine practice.

The role of gallery educator moves between these various tensions and polarities, mediating, brokering and facilitating. It is a role that has been conceptualised in different ways by those reflecting on their own individual practice and continued to be a focus for discussion throughout the Summer School.

Summer school sessions led by participants revealed their own positioning of the gallery educator role. Barbara Taylor's presentation explored the concept of "Building a pedestrian bridge", as she conceptualised her roles as artist, educator and curator as an "enabler". Anni Venäläinen situated her education practice in the gallery in a more dynamic and creative realm, aligning the "act" of mediation with "gesture" and proposing that audiences themselves are involved in creating a new artwork through these interactions within an "arena of exchange".

Although polarised towards supportive, nurturing stances or agitational forces of agency all exhibit similar emancipatory aims for the audience. However until these aims are adopted as a whole organisational agenda, some members of the group argued, perhaps a more subversive approach is required. Susan Lamb amongst others suggested that perhaps the strength of education programmes lay within the tensions between paradigms of knowledge and practice; the "grit" as she described it and the reactions, challenges and destabilising positions that this catalysed.

Through these discussions we generated the following questions as a group:

- Are we about pushing boundaries and subverting?
- Are we there to generate reflection and critical awareness in audiences?
- Where do we lead and where do we support?
- These are all questions that are addressed in later chapters in this thesis.

1.2.3 'It's All Mediating'

Conference, Kiasma, Helsinki, May 2012

Conference papers explored not only the role of curator and educator and their specific epistemologies, ideologies and practices but also that of the artwork and institution in contemporary society. Many called for a new practice that would embrace recent cultural discourse and move beyond the exhibition format to a practice located in local urgency, providing intellectual, social and cultural inclusivity. Several speakers made reference to O'Neil and Wilson's *Curating and the Educational Turn*, which addresses pedagogical paradigms manifest in some contemporary art and curatorial practice. With reference to Mick Wilson's assertion that curators operate within a "reputation economy", Kaija Kaitavuori questioned whether we as educators are perhaps rather situated within the service economy. For her, the role of gallery educator has firm allegiances with audience, aligned to "other" where the role of curator is aligned to the "artist". Papers upheld the views discussed during summer school sessions that these delineated roles, functions and allegiances were still issues of contention, unresolved in dominant cultural ideology and barriers to integrated practice.

Maria Lind, traced integrated practice back to Alfred Barr who she claimed developed an "integrated didacticism". This approach is still evident in many institutions including GMAN. A space for "integrated constructivism" within the traditional collection based gallery/museum remains limited. Nora Sternberg positioned curation as a "post representational practice" closed to institutional critique and by association reflective or democratic practices. Reflexivity, she suggested, may provide a framework to shift this. Sally Tallant queried whether we always need a gallery? Could we explore the presentation of artwork in a new way through the "non-exhibition"? I began to think that perhaps embedding collaborative

reflexivity may be a more effective, albeit still challenging, route towards this within my context.

Throughout the Summer school I constantly returned to two questions:

- How useful is an “integrated practice”, is some of the strength of gallery education practice that it subverts, challenges and adopts a position of imminent critique?
- What are the ethical considerations of simultaneously creating platforms for constructed and shared knowledge and denying epistemological equity?

1.2.4 ‘Project Zero Classroom’

Harvard Graduate School of Education, Cambridge Mass.

July 2012

Questions that began to emerge, following on from the engage Summer School that I felt could be addressed at Project Zero were:

- What is the role and value of dialogue in gallery education? How can we generate opportunities for it in the gallery within self directed experiences?
- In what ways do we currently validate and make visible children and young people’s responses to and ideas about artworks?
- Should gallery education be a subversive practice?
- What are the benefits of a collaborative practice between gallery education and curation.

- How much of what is effective about a facilitated workshop and self-directed visit overlap? What should be kept distinct?

My objectives for this second course were:

- To look at frameworks for looking and assessing associated learning.
- To examine the importance of dialogue in learning about visual arts and explore potential approaches that could be embedded into self directed learning experiences.
- To consider the value of interventionist practice as a catalyst for creative learning.
- To raise questions with peers around the ethical considerations of making public children and young peoples' voice.
- To reflect on where teaching and learning are situated within my role/practice.

Project Zero Classroom annual Summer school for educators is conceptualised and delivered by the Project Zero research team at Harvard School of Education. Since 1967 Project Zero has been concerned with the processes of learning, learner centred pedagogies, critical and creative thinking and collaborative reflection. Project Zero has a focus on learning through the arts and has over the years undertaken several research projects addressing the value of learning in galleries and developed associated frameworks for pedagogy, learning, assessment and evaluation. The Project Zero team continues to research the nature of creative thinking and its role in developing understanding, conditions for inclusive learning experiences and approaches to make visible children and young peoples' thinking and learning. It was the ideal intellectual space to consider the development of creative learning

experiences and environments that engage children and young people in deep learning. It offered an opportunity to refocus on learning practice and strategies that may be successful in creating conditions for equitable knowledge co-creation.

It was not only pedagogical approaches, however, that were useful. Strategies for reflecting on one's own practice and developing communities of inquiry and reflection with constituents of one's organisation offered models to consider in supporting not only my research but the development of collaborative practice with exhibition colleagues.

The role and professional identity of the gallery educator

As the only gallery educator out of 260 delegates my own practice and professional identity which I had taken for granted during my time in Helsinki was suddenly brought into sharp profile not just for others but for me personally. The question of what my practice was and where it fitted became a key focus for me. During the first half of the week it was becoming defined by what it wasn't, by difference. I am not an artist. I don't have a creative art practice and I am not a teacher or a curator. I have no specific professional training to underpin my practice. I developed subject knowledge in art and design history through undergraduate and postgraduate study and received on the job training and professional development working as a gallery educator in a number of settings with a range of audiences but no easily identifiable profession with immediately acknowledged skill set and education requirements.

Reflecting on these ideas it struck me that establishing not only acceptance of but development of the concept of occupational heteronomy across the disciplines of exhibition curation and education might be useful to support my research.

This evaluation of my role and professional identity was useful not only in negotiating the ideas introduced at the Summer school and finding the “practice” I would be reflecting on, but also in helping me to adopt a clearer position for how this could relate to my research interests.

Four particularly useful sessions that I attended on the Summer School are discussed here interspersed with my reflections at the time on how this was relevant and could be applied to my own context.

The “Wild” and the “Tame” of education, David Perkins.

The metaphor of Rousseau’s jungle was introduced to represent education, with teachers negotiating routes through it for pupils that tipped between wild and tame experiences. According to Perkins, “Good tame *illuminates* the wild; bad tame *eliminates* the wild. Relating this to gallery education I considered firstly what the “wild in” my own context would be: Modern and Contemporary Art? Discourse? Institution? Elitism? As a professional could it be the possibility of integrated or collaborative practice within the institution? For the gallery educator this amounted to balancing creative, constructivist and catalytic activity with intellectual accessibility. During the session we were encouraged to consider introducing pedagogical approaches to develop thinking dispositions that embody practice, learning to think “historically” or “mathematically” for example. Given the cross-disciplinary nature of gallery education I wondered what kinds of thinking would we want to cultivate in the gallery? “Creative”, “artistic”, “critical”, curatorial? Perkins articulated the difference between possessive and performative understanding; understanding as knowing and understanding as thinking. These ideas for me resonated with previously discussed roles of the artist in gallery education and models that develop learning through “workshops” where participants almost adopt the position of “apprentice

“Learning to Look, Looking to Learn”, Shari Tishman

Shari introduced this session by talking about the “urge to look”; the inquisitive impulse we all have. Harnessing this and developing conditions for “concentrated cognition” and “seeing complexity” were offered as pedagogical strategies. These ideas were framed through an overview of the historical grounding of vision in empirical knowledge. Gallery education frameworks have over the years tended to revolve around looking closer and for longer, asking questions of the art object and making connections. In terms of gallery education these are associated with constructive pedagogies that empower participants and yet Shari’s historical framing suggests a correlation between the tradition of close observation in galleries and authority of knowledge. Frameworks for looking that connect to personal experience however offer a way of challenging this (Pringle 2006).

Discourse of the classroom, Ron Ritchart

In his discussions of how to create a culture of thinking on the classroom Ritchart focused on language, identifying the following taxonomy:

- Language of situated learning as a community endeavour, “we, us” etc.
- Language of identity,” scientists, authors, writers, thinkers, artists...”
- Language of agency (encouraging independent learning rather than rescuing), “how are you planning to...”

He drew out the differences between the language of knowing (absolute) and that of learning (conditional). According to Ritchart, research in classrooms shows that learners are more flexible in applying knowledge where conditional language is used. In terms of the dialectics of curatorial and educational philosophies in the gallery we

tend to align learning language with the conditional and curatorial with the absolute. There is potential to investigate this through interpretation texts, resources, and visitor assistant scripts in my own context.

There was a discussion around how you might introduce a fact or further information to model and develop thinking. In the gallery context I wondered whether this would shut down thinking because we/I had conveyed specialist knowledge or whether it is necessary in supporting personal responses with evidence.

For Ritchart, discourse does not start with a teacher's question but with a student's response. The skill of the teacher is to, "catch" the meaning of what the student is saying then "throw" the responsibility of thinking back to the student. In elaborating this thinking the student makes it more visible.

Collaborative Enquiry, Tina Blythe

This session explored the potential for collaborative enquiry groups. Some of the protocols involved we had already experience through the study groups. Specific focus on the consultancy protocol which uses a group of peers to help refine a problem and associated research question were modelled and trialled during the session and offered enormous capacity to support peer critique for my evolving research focus.

My experience of project Zero Classroom helped to focus on understanding in my own practice and the tensions between learning and understanding within the epistemological contexts describes above. Many of the protocols introduced and experienced suggested possible ways to reflect on and refine my practice individually and collectively within a community of enquiry. I gained insight into my own practice and professional identity as well as exposure to pedagogical

approaches that I feel would be useful to explore in the gallery as part of my research.

These experiences enabled me to engage with significant debate in the sector and explore the experiences or educators and curators encountering shifting institutional agendas and experiencing firsthand the implications of an emerging ‘integrated practice’. Project Zero shifted the focus for me towards the learner/audience and their experience of these new approaches and how as an organisation we could develop collaborative strategies internally and between ourselves and the audience.

Appendix D: Ways of Looking

Ways of Looking

A Personal Approach – what do I bring?

All responses to works of art are conditioned by our different personal and social experiences. These cannot be ignored and should be our starting point when thinking about an artwork.

yourself your world your experience

yourself	**What are your first reactions to the work? Why does it make you feel or think like that?** There are fundamental differences between us that condition the way we see things. Gender, race, class and age will all determine the way we look at and understand art, as will our attitudes, values and beliefs.
your world	**What does the work remind you of? Why does it remind you of that?** The world we live in, and the things we surround ourselves with, will frame the way we see things. For example, our country or region of origin, family, homes and environments affect our interpretation.
your experience	**What can you connect the work to?** We all bring different experiences and interests to the Gallery. For example, things we have seen on television or at the cinema; places we have visited; things that have happened to us. This diversity of experience means that we may react to art in the Gallery in different ways.

Looking at the Subject – what is it about?

Each artwork can be looked at in terms of what it is telling us, be it through its content, its title or the type of work it is. In some cases the subject of the work will reside in its form (as in very abstract work).

content message title theme type/genre

content	What is the work? What is it about? What is happening?
message	What does the work represent? Moving beyond a straight description of what you see, try to speculate on what the work might stand for. Are there any symbols you recognise?
title	What does the artist call it? Does this change the way we see the work?
theme	What is the theme of the work?
type/genre	How does the work relate to the traditional genres of History painting, the Nude, Landscape or Still Life painting?

Looking at the Object – what can I see?

Every work of art, whether a painting, sculpture, video or photograph has its own intrinsic qualities. These will inform our reading of it. To understand these qualities we need to look at the artwork formally, for example in terms of line, tone, colour, space, and mass. Equally, looking at physical properties such as materials and processes will deepen our understanding of the object. Modern art materials allow for an unlimited array of colours, textures and quality of paint. Artists have moved on from the time when pigments dictated the colours they could use. Sculptural materials and techniques have expanded in a similar way. At the beginning of the twentieth century, artists such as Marcel Duchamp presented common, everyday objects in the gallery as works of art. The freedom artists now have over materials has turned modern art on its head. Contemporary art can be made from almost anything – film and video, found objects, food, or furniture – materials whose histories and associations affect our understanding of the work.

colour shapes marks surface
scale space materials process composition

colour	What colours does the artist use? Why do you think s/he used these colours? How are they organised? What effects do they create?
shapes	What kind of shapes can you find in the painting or sculpture? Are they curved, straight, sharp or pointed? What effects do they create?
marks	What kind of marks does the artist use? What effect do they have?
surface	What is the surface like? What kind of textures can you see? What effects do they create?
scale	How big is the work? Why is it this size? Would its meaning change if it was bigger or smaller?
space	What sense or illusion of space or depth do you find in the work? Or is there none? Do some artists want us to realise that a painting is only paint on a flat canvas?
materials	What materials is the work made of? Are they traditional art materials or 'found' materials? How would your response to the work change if the artist used a different material? What associations or connotations do the materials carry?
process	How has the work been made? Has the artist made it or has it been fabricated? What kind of skills were involved? What changes might have occurred to the piece while it was being made? How visible or invisible is the process of its making? If it is an installation, how has it been assembled? If it is a video piece, how was it filmed and how is it projected?
composition	How is the work organised or put together?

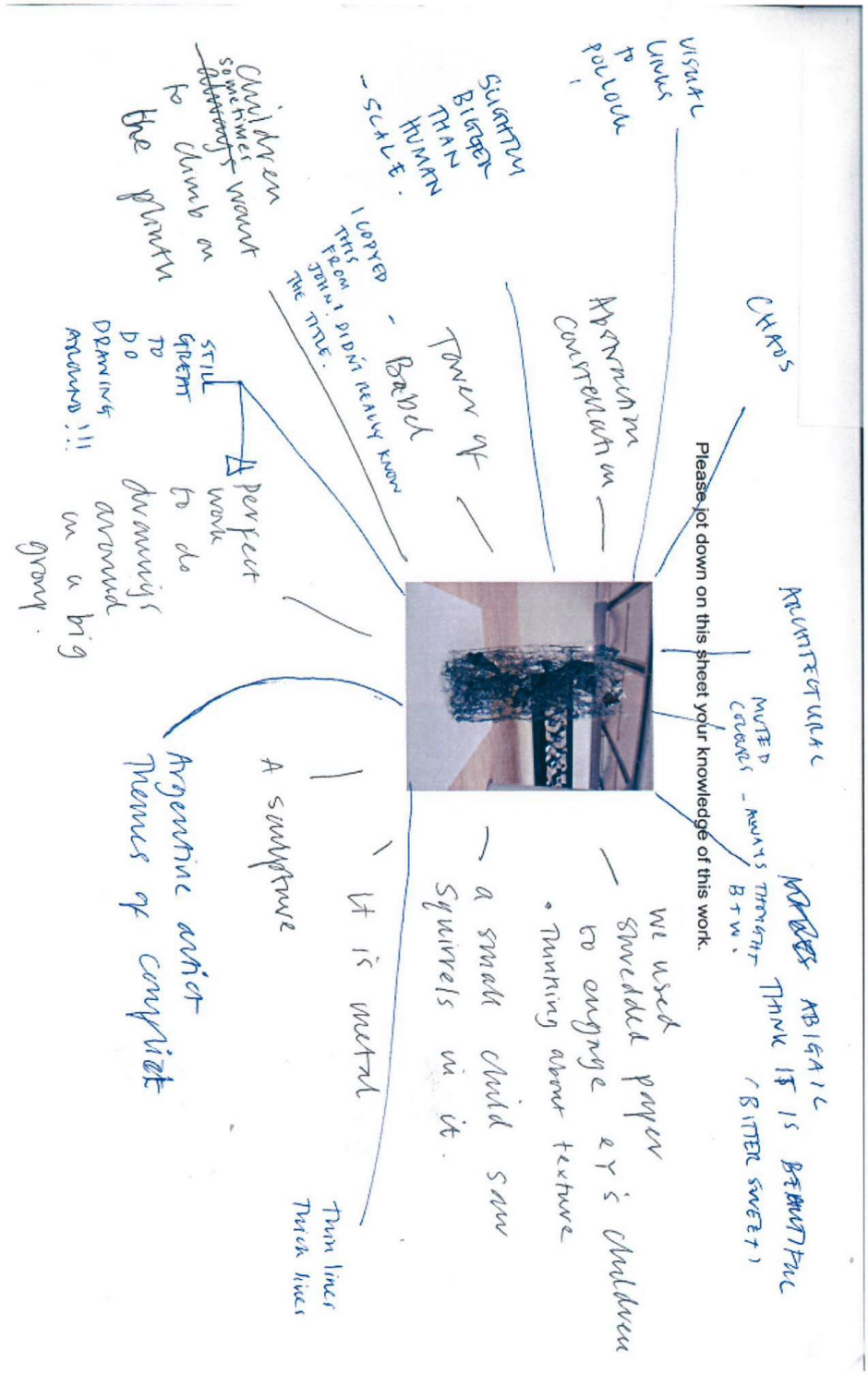
Looking at the Context – relating the work in the Gallery to the wider world

Investigating when, where and by whom a work was made can reveal more about it. To read the work simply in terms of the artist's biography, or by an assumption of what the artist's intentions were, is not the only way of looking at a work of art. Researching the context within which the work was produced (for example the political climate, social history and culture of the time) will tell us more. Equally the present day context may give us a different reading. The positioning in the Gallery and the information presented with it can reveal another story. Seeing the work within a broader visual culture can also generate new and even contradictory meanings for the paintings and sculptures.

when where who history other arts
other fields of knowledge the present the hang interpretation the environment

when	When was the work made? Can we make any connections between the work and the period in which it was made?
where	Where was it made? Does the work tell us anything about the place in which it was made?
who	Who made it? What do we know about the artist? Who was it made for?
history	Can you relate it to the social and political history of the time?
other arts	Can you link it to the arts of the period, for example film, music, literature, or design?
other fields of knowledge	How does the work relate to other areas of knowledge, for example science, geography, mathematics, or ecology?
the present	How do people view the work today? Is it the same or different from how it might have originally been seen?
the hang	How much space is around the work? Which other works are next to or near to the piece? Do they look similar or completely different? Are there any visual or thematic connections between these works? Is it a monographic display?
interpretation	What kind of information is there to support the work, for example labels, extended captions, wall texts? How does this information affect your experience of the work? Would you still feel the same if you did not have any information?
the environment	What size is the room? How does this affect your experience of the work? How much room do you think works of art need? Think about scale as well as size. What colour are the walls? Does this affect the environment? What kind of lighting is used? Would the work look different in another setting, for example in a studio, or outdoors?

Appendix E: Examples of Personal Meaning Maps



Please jot down on this sheet your knowledge of this work.

Liner qualities

Now, I imagine making it.

Has an initial impact yet keeps giving

1963 not 50s

OLDER BITS

Imprisoning?

Appreciate scale - human height!

Now I'm interpreting rather than trying to KNOW about it!

Tower of Babel. 1950s?

"Babelism" → Artist enjoyed collaborative process in a group.

Mixture of materials - mainly "metallic" - with "spiral" form running down middle like "spiral" staircase.

See it in a more tactile way?

Please jot down on this sheet your knowledge of this work.

greyish-blue smoke like structure of metal webbing and shards, very industrial and contained within.

Leon Ferrei, 1963
Tower of Babel

Before workshop:

first of all sculpture
I do not recognise the artwork, I'm sad to say — and this of course is a barrier to me imparting information — I see chaos. SCENE WEB, metal. If the question was more open ended or more open to touching on the experience of the work, or first impression, I would be able to write something.

After workshop, after discussion, we learned the workings made in conflict — artist from South America.

[redacted]

there is a destructive element — the inner metal workings — figural, also like plumes of smoke

Chaotic construction, metal bent, work/title makes reference to political turmoil.

However there is beauty and a type of order/rhythm in the work

Please jot down on this sheet your knowledge of this work.

little/no knowledge – other than photo provided.
seen it in passing!

in the constellations exhibition???

I've never focused on it, have always found myself focusing on other pieces (the mirrored wall at the back of the image).

reflecting people together? → about conflict?

made of different materials.

smaller different sections make up the whole.

taller than I first thought! + less stable.

very intricate + delicate as opposed to robust.

find it more interesting having heard people talk about it together.

Please jot down on this sheet your knowledge of this work.

the work expresses a dynamic interrelationship between structure + chaos - materiality of work is important : metal + fabric - apocalyptic quality - power, order, energy - scale of the work involves a dialogue with the physicality of the body

Leon Ferrari, Tower of Babel - sculpture by Argentine artist who works in range of media - poetic art (that allegorises the political turbulence - military dictatorship?) also works (labyrinth / maze works - individuals vs. power structures - & regimes.

Appendix F: Analysis of GMAN vision documents

This paper will look at GMAN's vision and how it reflects and embraces recent agendas around participation and co-creation. It will trace the emergence of these approaches via organisational, curatorial and learning strategy and vision documents with a particular focus on how knowledge is conceived and learning subjectivities constructed. These points have important implications for the potential for knowledge to be exchanged and co-created and are especially pertinent when co-creation is adopted as an institutional epistemology.

GMAN Vision (2014)

The current strap-line for the vision for gallery is, "Generating new knowledge with our audience through art."

Within this vision the gallery is conceived as a wiki or open source model where audiences are articulated as "active contributors". Artworks remain the focus with the artist's 'special' way of viewing and interpreting the world still prioritised and offered as a spiritual experience. In this vision the museum serves a traditional purpose harking back to the educational agendas of the Victorian era. The gallery is described as a, "Place conceived to activate visual and emotional intelligences [that will] bring us full circle to the original educational mission of the museum as a civic institution." The document builds upon those more traditional values is in its references to access and inclusion, establishing the museum as a space where all feel at home. This is expanded further to acknowledge audience members as "partners" who will both make sense of the art on display with us but also forge new approaches and content.

"To achieve this, GMAN will become a space where questions are asked and welcomed while answers are sought together, a thinking framework inhabited by its audiences where active intelligence, equality and emancipation are promoted at all times. We will design compelling routes for people with different interests, backgrounds, cultures and passions to understand the unfamiliar or the new, supporting our audience's curiosity and desire to explore."

This vision, therefore, is contingent on input from an audience that has a desire and motivation to be more active, questioning, enquiring and challenging of the work on

display. It more implicitly also suggests an institution open to responsive programming and acquisition policy and a curatorial department open to new perspectives and understandings. However, although consideration is given to the conditions created to enable this from an audience perspective, the development of the institution and staff (in particular curators), as learning subjects within this proposition is neglected.

Within the vision co-creation and collaboration are presented as values that are seen as important to external partnerships but also to internal success. “Reducing hierarchies, sharing ownership of our mission and promoting trust and teamwork,” are cited as outcomes that will create conditions for a “More creative, rewarding and nourishing environment for working as well as visiting”.

The vision is positioned as cutting edge, progressive and “pioneering” but it still reveals an agenda focused on the visitor as learning subject, albeit a more inclusive and diverse notion. “We aspire to lead in rethinking and researching the museum’s role in education and emancipation in the current social and political landscape, experiment with new partnership formats and find innovative ways of working to increase diversity in programmes and new relationships with audiences.”

GMAN research centre, *Curatorial Practice and Museology The Art Museum and its* future (July 2015)

This document outlines an, “Intention to embed research at the core of public activities,” delivered by re-conceptualising the gallery as a “learning machine”. From the audience’s perspective experiences will be “de-familiarising yet edifying”, enabling visitors to “acquire new knowledge”. “Learning and emancipation become in this vision, metaphors and guiding principles for GMAN’s wider activities, effectively turning the museum into a pedagogical instrument.” The only reference to the institution or staff within this pedagogical schema is as follows: “In the meantime the institution learns from the public changing as a result of real partnership.” The suggestion made here is more that the learning from the gallery’s perspective is on how to change to be a more constituent friendly institution rather than developing further or different knowledge about artwork. Young people in particular are

described as “agents of change”, placing significant emphasis on their ability to lead and effect organisational development.

The document acknowledges the parallel influences of shifting artistic practice and participatory agendas. It points to learner/teacher positions and the “pedagogical relationship” between them with specific reference to Rancière and the format of the exhibition both as areas for inclusion within this research. Two explicit themes are articulated as a focus for the research centre; exhibition studies and art’s emancipatory potential.

“This area explores how exhibitions can produce new forms of understanding but also how they can facilitate its *dissemination*, *decoding* and *interpretation*. We will examine the exhibition as a form of *expression* that can be compared to a machine to produce acquire and share knowledge for both its *maker* (the curator researching new territory) and its *user* (the visitor using it to learn about a subject and taking part in the sharing of knowledge). In addition exhibitions can be particularly empowering texts as they allow multiple readings and encourage active associative thinking in the viewer” (my italics). Here curators are represented as creative producers, with audiences as learning subjects encouraged to translate and repeat knowledge.

GMAN Programme Framework (2014)

Within the gallery’s Programme Framework (the closest thing to a curatorial vision or strategy), knowledge is presented alongside “content”: “The notion of partnership with our audience, increasing the amount of content and knowledge they can generate with us remains our objective.” An almost “Vygotsian” model of introducing the unfamiliar gradually to challenge and increase questioning is positioned as “the focus of our audience strategy”, once again positioning the audience as learner.

The concept of “integrated learning and exhibition projects” is introduced, projects suggesting more contained interventions. The purpose of these projects seems to be to increase and diversify audience rather than to impact on gallery practice, “more needs to be done to reach larger audiences..and to maximise the learning potential of both strands of programme [for audiences].” (my brackets)

In summary the above documents place emphasis on the audience as learning subjects in terms of both the conditions required for co-creation and its outcomes. Knowledge produced is seen as a contribution of content for other audience

members rather than contributing to bodies of knowledge about the artwork meaning-making around it. In this document knowledge is separated from learning.

Arts Learning in the museum (2014)

This is the most recent (at time of writing) of several documents exploring the role of learning in GMAN. Again it construct the audience as learning subjects but this time through experiential models. It outlines principles that inform programming which balance responding to exhibitions programmes as well as social context. Learning curators are positioned as experts in audience strands and the range of audience engaged described as “from novice to expert”. Our role is seen as one that ensures access from as wide an audience as possible to learning in the gallery by providing inspiring and inclusive experiences. Enjoyment and understanding in line with the gallery’s mission is the core aim achieved through supporting “People to look and think deeply.” Co-construction of knowledge features here also and again is articulated through the traditional construct of audience as “learner. Learning is defined as a “profound human process of change”....a “personal journey.”

In describing her position on the knowledge involved in these processes in the gallery context she draws attention to a key issue for this thesis, whether knowledge is conceived as fixed or flexible, whether it is situated with a positivist or interpretivist paradigm.

“It is therefore contingent, ever changing and wrapped in the complexity of human subjectivity and the imagination. Yet in today’s world, the high value given to knowledge as something concrete and fixed, dominates many educational practices.” And indeed, I would argue many curatorial practices also. She continues that,”...learning with art... does navigate the uncertain, it relies on the subjective, it demands the critical, useful and interpretive and invites imagination.” Whilst this document promotes this view of art knowledge as mutable, contingent and collaborative it reveals another current agenda that should be acknowledged, that of the creative economy and the need to develop creative thinking of future generations. This educational agenda is popular within gallery and arts learning in

providing arguments to fight for a dwindling focus and resourcing of related programmes.

Whilst the need for and value of... is acknowledged within this vision learning staff are still presented as not just holders of knowledge about art but about learning and as such responsible for revealing moments of learning to individual visitors. They are presented as having skills in “how to build knowledge with art.” According to the author, the ways in which artworks have been increasingly separated from the everyday has resulted in these barriers to learning in the particular context of the gallery. Yet to her learning about art is accessible, “..an engagement that is essentially about looking, feeling, thinking and creating.”

Similar to the curatorial and programme framework documents discussed, audiences are constructed as active participants that direct their own learning, co-construct and co-create programme and knowledge and “quite literally, ‘see for themselves.’” Transparency is an integral part of creating the conditions for this to happen:

“Our aim is not to withhold knowledge or information, we are not inviting opinion over (or instead of) knowledge, it’s that we try to find appropriate ways of making clear the perspective generated by the knowledge available and offer opportunity for this to be challenged, rethought or reassembled.”

The above quote not only reveals the notion of knowledge as mutable and contingent but something that we hope will be activated and by a proactive audience. Learning perceived in this way alongside the construction of audience as learning subjects is reliant on audience participation Cutler acknowledges our need to have knowledge transmitted resulting from the formal educational practices we have all been brought up with and yet outlines an ambition for the dissolution of knowledge hierarchies, developing learning experiences that are, “about giving up the idea of the authority of knowledge to the value of learning.”

The gallery as an open source environment is repeated here.

Appendix G: Letter of Invitation to Staff

Faculty of Education

Riverside Campus

University of Chester

CastleDrive

Chester

CH1 1SL

1127404@chester.ac.uk

3 April 2014

Dear ,

Invitation to participate in PhD research study

I am writing to invite you to participate in a research study I am undertaking as part of my PhD investigating knowledge and learning in the modern art museum. The study will look at how various groups involved in developing an understanding of modern art in galleries experience the opportunity to work together to share and exchange ideas and knowledge. This piece of research will be important in informing new directions that the gallery will take in the next few years in this area and I would really value your contribution.

Inclusion in the study will involve participating in a gallery workshop for one and half hours and a follow up interview at a later date. The workshop will take place at the above gallery with other participants outlined in the attached information sheet and will be led by an artist educator. The follow up interview will again be undertaken at

the gallery with me and will last approximately 30 minutes. The gallery are happy to allow you to undertake this within your working hours.

Attached is an information sheet with more detail about your participation but if you would like any further information about the study or your participation in it you are welcome to contact me at 1127404@chester.ac.uk. My principal supervisor is Professor Jeff Adams and you are welcome to contact him also should you wish. I also attach a copy of the approval from the university ethics committee for me to undertake the research.

Please let me know by 15 April 2014 if you are able to participate in the study via the above email address. The study can only accommodate a certain number of people and places will be allocated to those who respond first. Everyone who replies will be contacted with confirmation either way.

Yours sincerely,

Deborah Riding

PhD candidate, University of Chester

Appendix H: Letter of Invitation to Young People

Faculty of Education

Riverside Campus

University of Chester

Castle Drive

Chester

CH1 1SL

1127404@chester.ac.uk

3 April 2014

Dear

Invitation to participate in PhD research study

I work in the Learning Department at Tate Liverpool and am also doing a PhD at the University of Chester researching gallery learning. I am writing to you to invite you to take part in my research study. The research will look at how various groups involved in developing an understanding of modern art in galleries experience the opportunity to work together to share and exchange ideas and knowledge. It will be important in helping the gallery to develop new directions in the next few years and it would be great to have you involved.

If you decide you would like to take part in the study, it will involve participating in a gallery workshop for one and half hours and a follow up interview at a later date. The workshop will take place at the gallery with the other participants outlined in the attached information sheet and will be led by an artist educator. The follow up

interview will again be undertaken at the gallery with me and will last approximately 30 minutes. Your travel will be covered for both trips to the gallery.

The attached information sheet has more detail about what your participation would involve but if you would like any further information about the study itself or what taking part in it might mean for you, you are welcome to contact me at 1127404@chester.ac.uk.

My main supervisor is Professor Jeff Adams and you are welcome to contact him at the University should you wish to. I have also attached a copy of a letter from the University's ethics committee approving the research and the way in which I have proposed undertaking it.

Please let me know by 15 April 2014 if you are able to participate in the study via the above email address. The study can only accommodate a certain number of people and places will be allocated to those who respond first. Everyone who replies will be contacted with confirmation either way.

Yours sincerely,

Deborah Riding

PhD candidate, University of Chester

Appendix I: Information sheet

Title of Project:

Knowledge and Learning in the Public Art Museum

Name, position and contact address of researcher:

Deborah Riding

PhD candidate, University of Chester

Faculty of Education, Riverside Campus, University of Chester, Castle Drive, Chester CH11SL

1127404@chester.ac.uk

Purpose

This study will look at how various people involved in developing an understanding of modern art in galleries experience the opportunity to work together and share ideas and knowledge.

Participants

The research generally focuses on one gallery and the part of the study that you are being invited to participate in will examine participants' experiences of one particular gallery event. People who will be involved in the study are gallery staff from the Visitor Experience, Exhibitions and Learning departments of the above gallery as well as young people currently engaged with programmes there.

Inclusion in the study will involve participating in a 90 minute gallery workshop run by an artist educator with the other participants outlined above. A date for this will be arranged via a Doodle poll set up by the researcher. This will be followed up by an individual interview with the researcher at a later date, to be negotiated between you and the researcher, which will last approximately 30 minutes.

Your participation in this study is voluntary and you are free to withdraw at any time.

Confidentiality

You will remain anonymous throughout the research and in any related publications. The researcher has proposed video recording the workshop element of the study. This will not happen unless there is agreement from all those participating. The researcher has also proposed audio recording the interviews for transcription purposes which will not happen without the permission of the interviewee.

During the workshop participants may be asked to make drawings or notes, together or individually. The researcher has proposed photographing these but this will not happen without the permission of those involved in creating them.

All data (recordings, photographs or transcripts of interviews) as well as written analysis produced by the researcher will be stored securely and destroyed after a period of 10 years in accordance with procedures at the University of Chester.

The researcher will request permission to use any of these data in future publications or presentations. Any data referred to in the study itself or in later publications will be anonymised so that readers will not be able to attribute quotes, notes or drawings to any individual.

Participants will be asked to complete a consent form before the study to obtain permissions for some or all of the above.

Appendix J: Consent form

Full title of Project:

Knowledge and Learning in the public art museum

Name, position and contact address of Researcher:

Deborah Riding

MPhil/PhD candidate University of Chester

Faculty of Education, Riverside Campus, University of Chester, Castle Drive, Chester CH1 1SL

1127404@chester.ac.uk

1. I confirm that I have read and understand the information sheet for the above study and have had the opportunity to ask questions. ☐

2. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving reason. ☐

3. I agree to take part in the above study. ☐

4. I agree to the interview being audio recorded ☐

5. I agree to the gallery workshop being video recorded ☐

6. I agree to the use of anonymised quotes in future publications/presentations ☐

7. I agree to any drawn or written materials produced during the workshops to be repoduced annonymously in publications/presentations ☐

8. I agree to the use of still images from the workshop to be used in future publications/ presentations ☐

Name of Participant	Date	Signature
Name of Researcher	Date	Signature

Appendix K: Interview consent form

INTERVIEW CONSENT FORM

Title of project: Knowledge and learning in the public art museum

Researcher: Deborah Riding

1. I confirm that I have read and understand the information provided for the above study and have had the opportunity to consider the information and ask questions. ☐

2. I understand that my participation is voluntary and that I am free to withdraw at any time. ☐

3. I agree to take part in the interview. ☐

4. I agree to the interview being audio-recorded ☐

5. I understand that the contents of the interview will be confidential but that our conversation may be quoted in future publications or presentations with my identity protected. ☐

Name of Participant Date Signature

Name of Researcher Date Signature

*any quotes taken directly from the workshop will be anonymous and not attributed to any specific participant.

Appendix L: Interview schedule

Name: Date:

Location:

Introduction

- The purpose of this interview is to hear from you about your experience of the workshop and reflect on how that links to your current role at the gallery.
- It should last approximately 30 minutes.
- You may need to take some time to think about some of the questions and that's fine don't feel that you have to jump straight in with an answer. It's not an evaluation of the workshop itself just about your experiences during it.
- As I said in the information sheet any quotes taken from the interview will anonymised so please feel that you can speak freely. I will also make sure that anyone you refer to in the interview is anonymised also.

1. Can you tell me your name and your role/connection with the gallery?

2. Different ways people experience producing new knowledge and meaning together.

meaning-making type of knowledge opps for exchange roles equal

2. i Can you describe the workshop for me please?

2. ii Was there a particular moment that stood out for you?

3. Own Practice epistemological position

Knowledge and how acquired own practice what need to make sense

understanding of purpose of workshop what paradigm

3. i What do you feel you learnt during the workshop

3. ii How was the workshop similar or different to how you would normally learn about an artwork?

3. iii What elements of the workshop were most useful for you and why?

Working with Audience

Knowledge and power Value and visibility

how design co-construction aim co-con

4. i Can you describe how people worked together during the workshop?

4. ii What did you bring to the group?

4. iv How does that relate to your own role/connection generally?

4. v Were there any challenges for you during the workshop?

5. i Has the workshop made you think differently about learning in the gallery?

5. ii Were there any aspects of the workshop that you would like to develop more in your role?

5. iii What conditions would help?

That’s the end of my questions thank you.

Do you have any questions or anything else that you wanted to say?

I would like to email participants with a very brief set of questions in 1 month and 3 month’s time? Would you be happy for me to do this?

I may also want to undertake a further interview with some participants at a later date.

Would you be happy for this?